HIDEYUKI KIKUCHI'S

Vampire Hunter D

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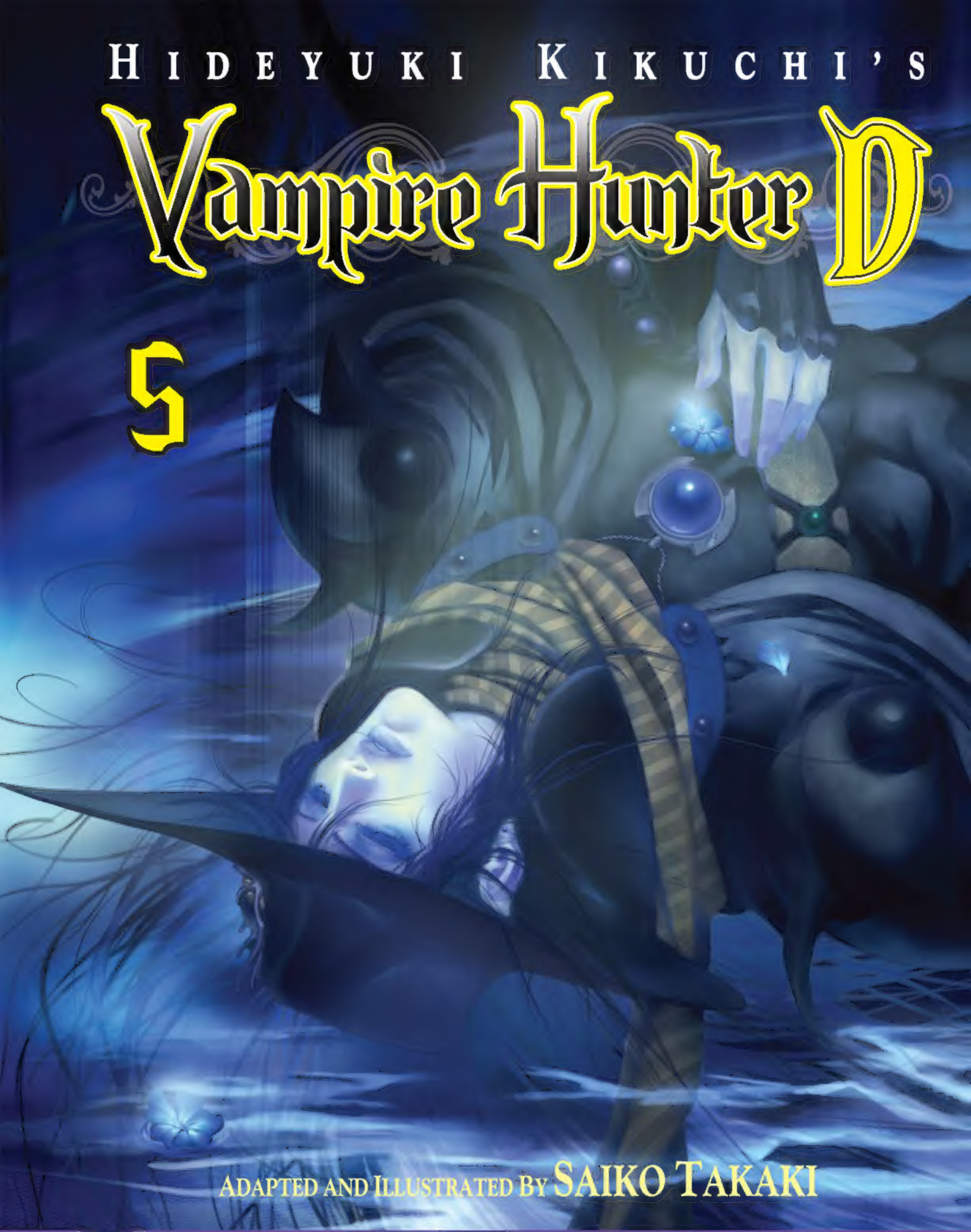

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Vampire Hunter D

Volume 5

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WHO'RE YOU?

...I GUESS YOU DON'T FEEL LIKE TALKING.

GEEEH...

TWANG

THUNK

!

TMP

HHHBOLT

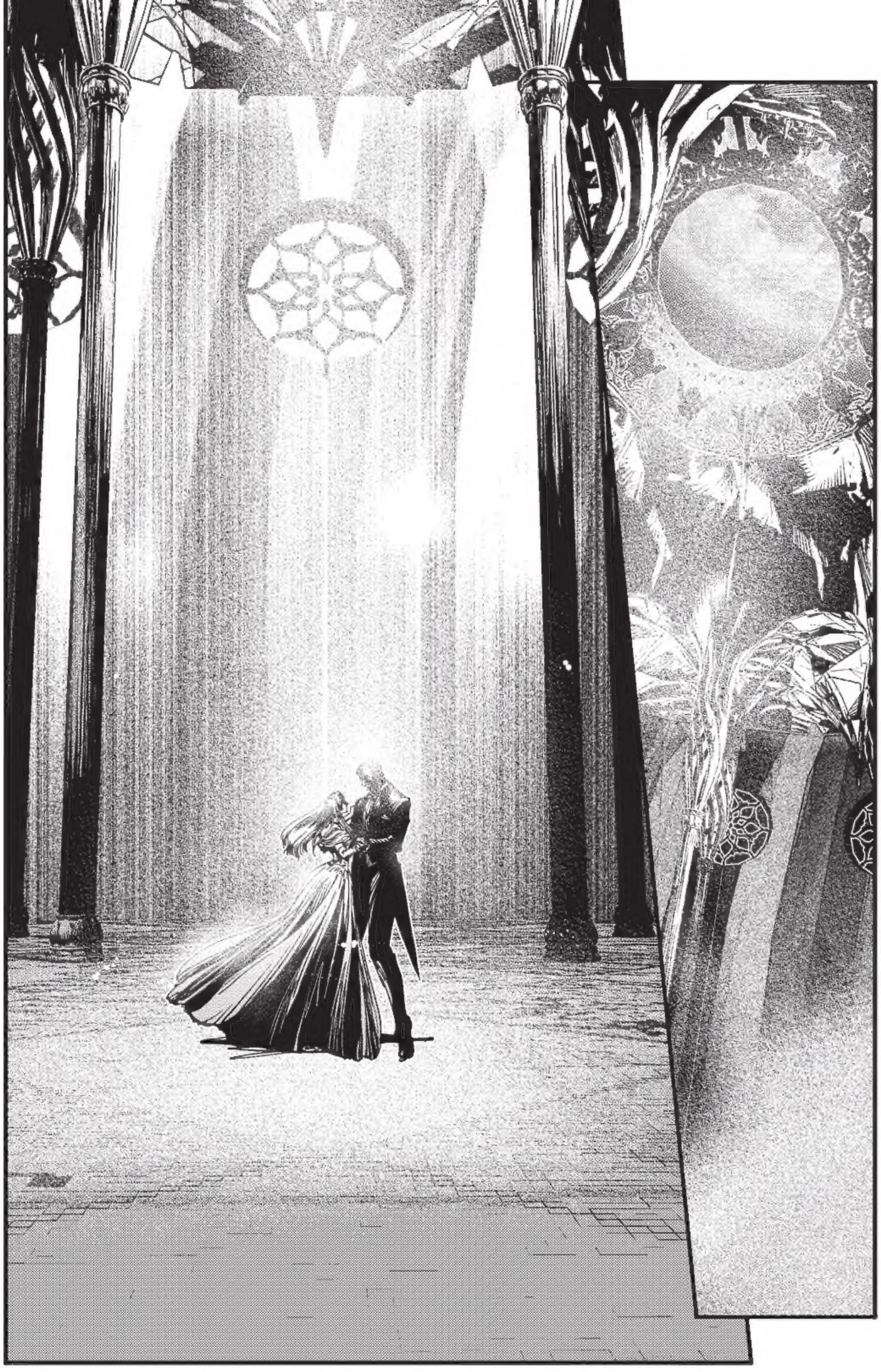
...IS THAT MUSIC?

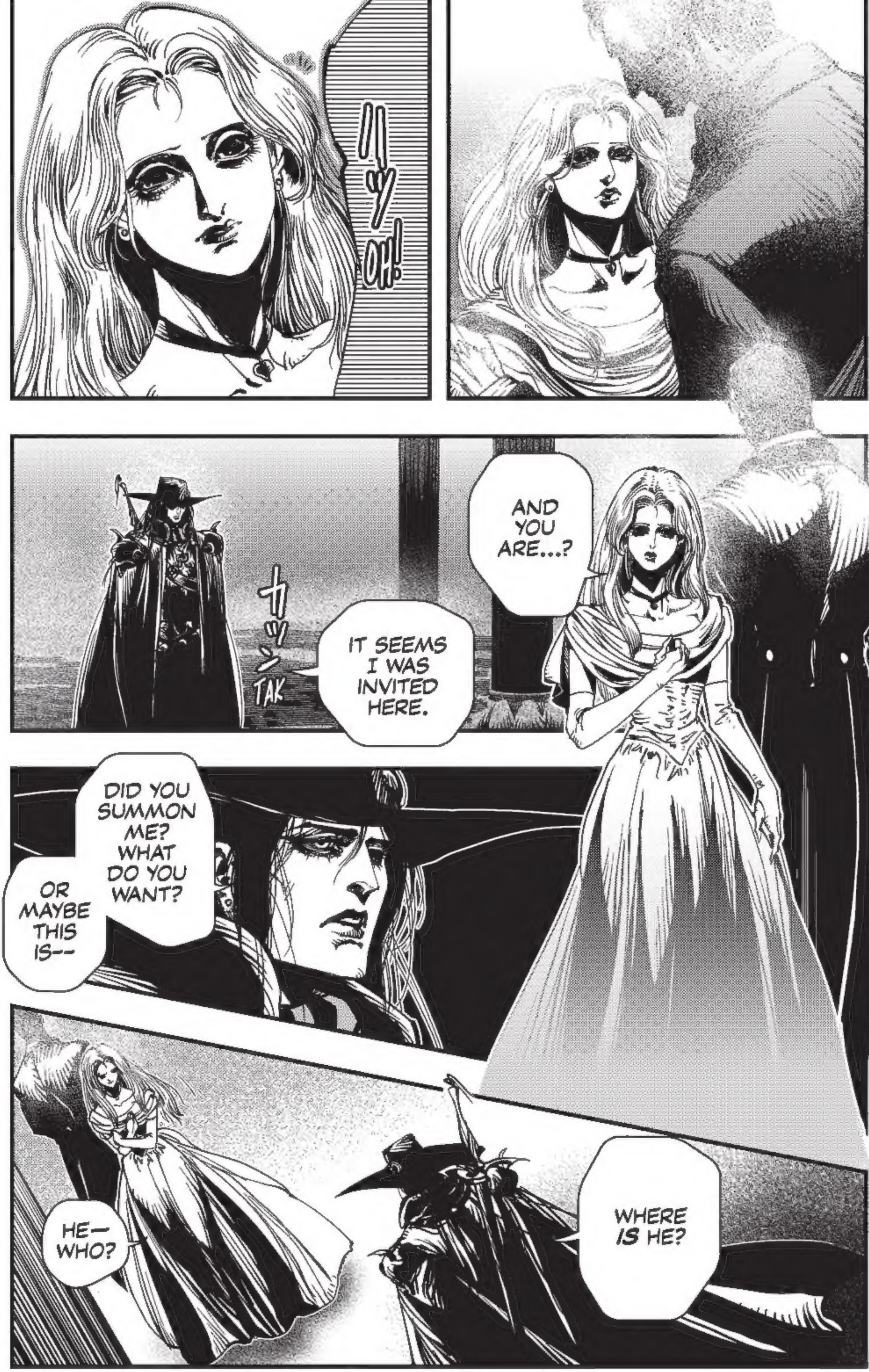
ZHF ZHF ZHF

LOOKS LIKE IT'S A BALL IN FULL SWING.

ARE THOSE NOBILITY DANCING? OR HUMANS?

CHAK




OH!
AND YOU ARE...?
TAK
IT SEEMS I WAS INVITED HERE.
DID YOU SUMMON ME? WHAT DO YOU WANT?
OR MAYBE THIS IS--
HE— WHO?
WHERE *IS* HE?

WELL?

FINE, THEN--

MAYBE THIS MAN *HERE* CAN TELL ME.

TUG...

BUT THAT WAS TOO VIVID TO BE JUST A DREAM.

EVEN I FELT THAT PAIN.

...

THERE'S NO WOUND ...

THEY MUST WANT SOMETHING FROM YOU.

CLOP

CLOP

CLOP

THAT MANSION WAS DEFINITELY BECKONING TO YOU.

YOU THINK SO?

--I'D SAY WE'LL BE SEEING THEM AGAIN SOON ENOUGH.

I SAW HIM...

...

THAT YOU DID.

WHAT BUSINESS DO YOU HAVE WITH OUR VILLAGE?

HALT!

NONE THAT I CAN THINK OF.

THEY'RE NOT GOING TO LET YOU IN, YOU KNOW.

--ISN'T THAT RIGHT?

AND A FIRST-CLASS VAMPIRE HUNTER, I'D WAGER.

...YOU'RE A HUNTER, AREN'T YOU?

!

COME ON.

KREEE!!

YOU'RE COMING IN, AREN'T YOU?

HOW DO YOU KNOW THAT?

...NEVER MIND.

?

THIS IS UNUSUAL— FOR THE FRONTIER.

IN FACT, IT'S A MIRACLE.

CHATTER

THIS TOWN'S PRETTY WELL OFF.

HMM, A MORNING MARKET ...

DO YOU GET THE FEELING THEY ALL RECOGNIZE YOU, OR SOMETHING ...?

MURMUR

IT'S CARELESS OF THEM TO LET A MAN LIKE YOU IN THIS EASILY...

STILL, THOUGH.

!!OH!

UM, EXCUSE ME.

とんとん

とんとんとん

YOU'RE A VAMPIRE HUNTER, AREN'T YOU?

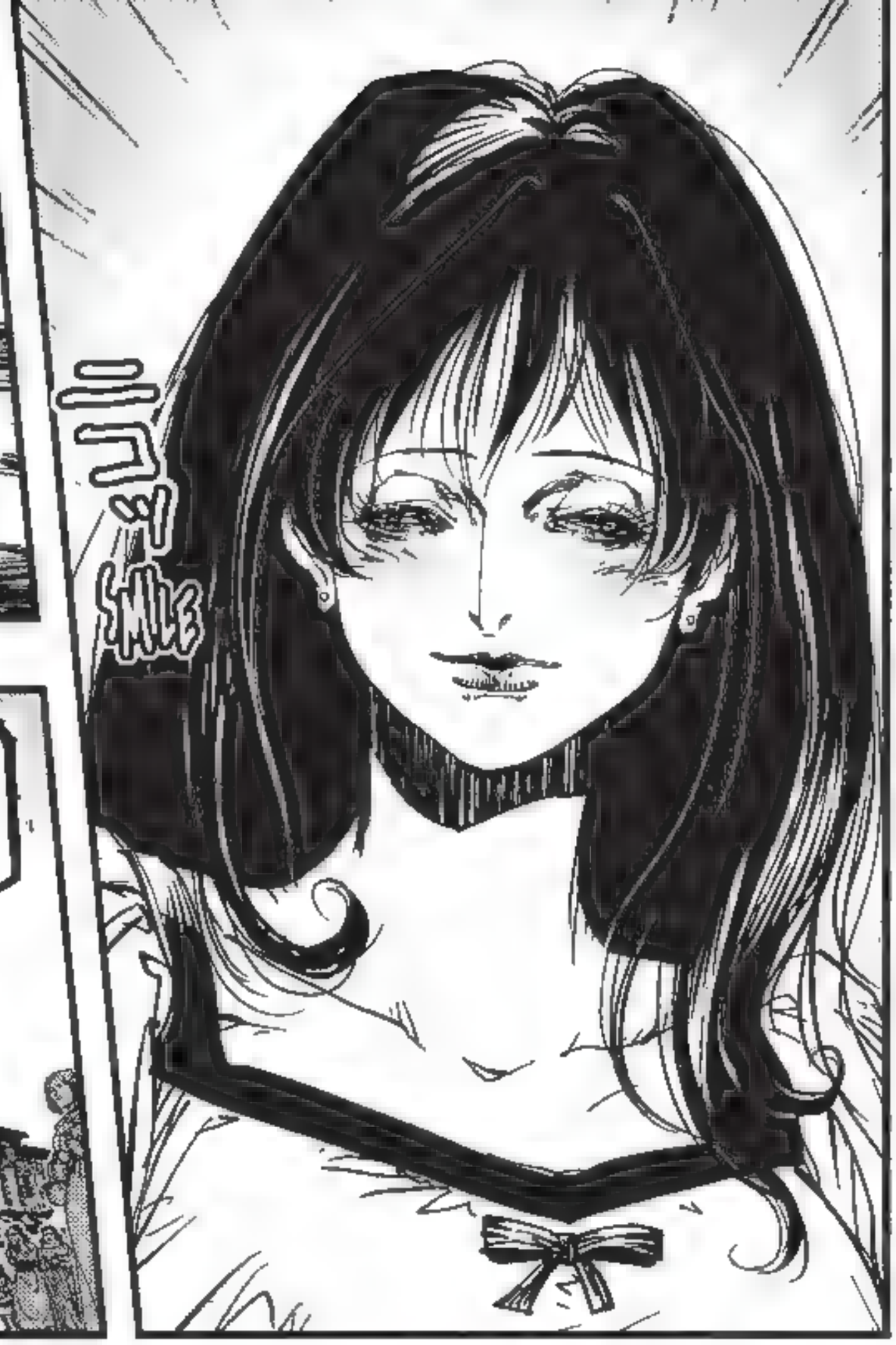
...

SYBILLE IS IN ROOM 7.

IN THAT CASE, PLEASE GO TO THE HOSPITAL ON THE EDGE OF TOWN.

DO YOU KNOW WHO I AM?

TMP
TMP
TMP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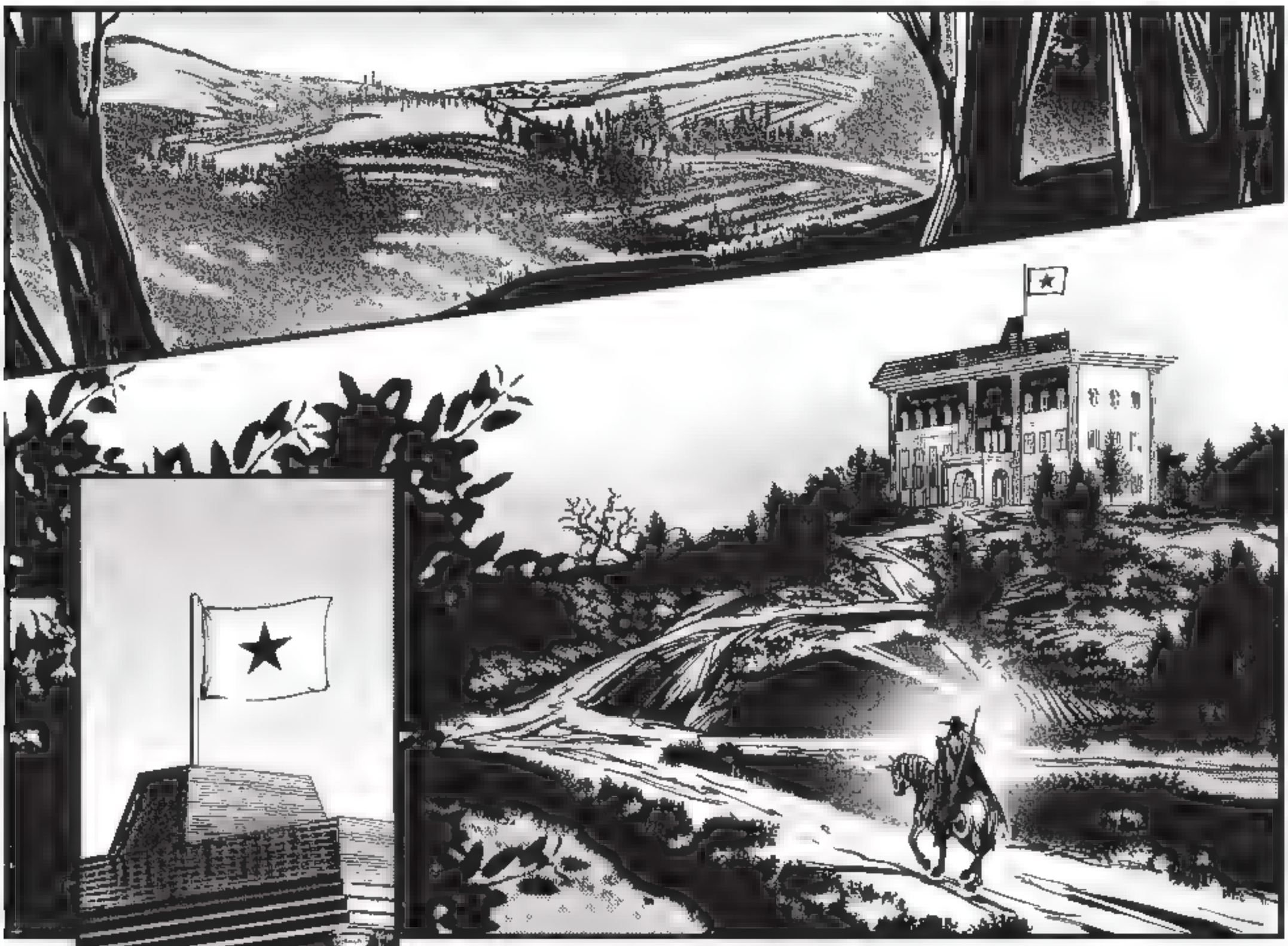
BECOME SUCH A CELEBRITY?
WHEN DID YOU...


THE END

I'M THE DIRECTOR— DOCTOR ALLEN.

YOU WISH TO SEE ME?

I'D LIKE TO SEE THE DIREC-TOR.

YOU CAN CALL ME D.

THERE'S NO WAY I'D FORGET THAT.

YOU WERE BEAUTIFUL ENOUGH TO MAKE ME GIDDY, AND I'M A *MAN*.

INDEED, AS OF LAST NIGHT...

...DO YOU ALREADY KNOW ABOUT ME, TOO?

--COME THIS WAY, IF YOU WOULD.

A GIRL?

A FEW MINUTES AGO, A GIRL TOLD ME I SHOULD VISIT YOU.

OH, I BEG YOUR PARDON.

SO, WHAT BRINGS YOU *HERE* ...?

TOK

...

WELL, NO WON-DER.

WAS SHE ABOUT 16 OR 17, WITH BLACK HAIR DOWN TO HER WAIST?

THAT'D BE *NAN*.

THIS IS SYBILLE SCHMITZ.

—SHE'S 18.

IT'S BEEN THREE, NOW.

HOW MANY DECADES HAS SHE BEEN LIKE THIS?

OHH, YOU CAN TELL, EH?

SYBILLE'S BEEN ASLEEP EVER SINCE THEN.

SO MUCH TIME HAS PASSED, AND THE ATTACKER HAS NEVER COME BACK...

THERE, ON HER NECK, WERE THOSE TWO LOATHSOME MARKS...

SHE WAS FOUND THIRTY YEARS AGO, COLLAPSED IN THE FOREST NOT FAR FROM HERE.

HOW DID YOU KNOW I WOULD COME HERE?

I HAVEN'T ASKED AROUND-- BUT I'D BET EVERYBODY IN THE VILLAGE HAD ONE TOO.

I HAD A DREAM ABOUT YOU LAST NIGHT.

OUR VILLAGE USED TO BE THE ONLY ONE THAT GOT ALONG WITH THE NOBILITY... SO WHY DID THIS HAPPEN?

THE ONLY THING I KNEW FOR SURE WAS THAT YOU'D COME SEE SYBILLE.

WHAT KIND OF DREAM WAS IT?

YOU KNOW, I'VE FORGOTTEN ALREADY.

THERE'S NOTHING FOR YOU TO DO HERE.

I SAY, LEAVE THE VILLAGE RIGHT NOW.

THE DREAM OF A GIRL WHO'S BEEN ASLEEP FOR THIRTY YEARS...

MR. HUNTER!

DID YOU TALK TO THE DIRECTOR?

YOU SAW SYBILLE, DIDN'T YOU?

BUT I'VE SEEN YOU LOTS OF TIMES!

EVERY-ONE IN TOWN HAD A DREAM ABOUT YOU...

TODAY'S NOT THE FIRST TIME I'VE SEEN YOUR FACE.

CLOP CLOP CLOP

TAP TAP TAP TAP HEH-HEH...

...

CLOP CLOP CLOP

DON'T YOU WANT TO GET TO THE BOTTOM OF WHY PEOPLE DREAMED ABOUT YOU?

HALT

...DO YOU KNOW WHY?

I'M NAN LANDER.

IT'S NICE TO MEET YOU (FOR THE SECOND TIME).

GOOD, I'M GLAD YOU'RE CURIOUS.

CALL ME D.

WHY'D YOU STOP?

WHAT GIVES?

WHAT?

DUMM DUMM

C'MON, MOVE!

GO!

WHACK

SHAKE

SHAKE

WHAT THE HELL'S GOTTEN ...?

OH GREAT, IT'S TOKOFF.

HE'S A VIOLENT DRUNK AND A CREEP.

ヒヒヒン
HRHRHRHRN

LEAP

?!

HYNN!

EEEEEK!

YOU'RE LUCKY YOU'VE GOT A WITNESS,

BUT DON'T LEAVE TOWN UNTIL FURTHER NOTICE.

IS THERE SOME PLACE I CAN STAY?

I THINK THE SHERIFF'S GOING TO WANT TO HEAR THAT STORY FOR HIMSELF ONCE HE GETS BACK.

I'LL TAKE YOU TO THE HOTEL.

WHY DID YOU OFFER ME A ROOM?

PAR-DON?

THAT'S FINE.

I'M SORRY, I'LL HAVE TO GET YOUR CHANGE TO YOU LATER...

T-TEN THOU-SAND ?!

...

THE OWNER OF THIS HOTEL IS BROAD-MINDED ENOUGH THAT HE DOESN'T DISCRIMINATE.

NO NEED TO WORRY.

AHH.

ARE YOU REFERRING TO THE FACT THAT YOU'RE A *DHAMPIR* ?

"WHY"...? I ASSUME YOU WANTED ME TO, SIR.

A PARADIGM COCKTAIL FOR ME.

SHANGRI-LA WINE.

ARE ALL VAMPIRE HUNTERS LIKE THIS?

WAS MY LINE OF WORK IN YOUR DREAM, TOO?

...YOU'RE A STRANGE ONE, YOU KNOW.

OR IS IT BECAUSE YOU SEE ME AS A CHILD?

WE COULD ALWAYS TALK IN YOUR ROOM.

...ARE YOU AGAINST BRINGING WOMEN THERE?

HMMM

DO YOU KNOW WHY YOU HAD THAT DREAM?

YOU NEVER CAME OUT AND SAID IT, BUT I COULD TELL.

AND I KNEW YOU'D COME HERE.

CAN ANYONE SAY WHY THEY DREAM ABOUT THE THINGS THEY DO?

...

BUT... I DO UNDER-STAND.

SO I WAS SUM-MONED.

THAT'S MY ANSWER.

...YET THE PEOPLE REMAINS UNSOLVED.

WHERE IS SHE?

BEYOND THE ORCHARDS.

THE WESTERN OUTSKIRTS OF TOWN—

TELL ME ABOUT ITS HISTORY.

I HEAR HUMANS AND NOBILITY USED TO LIVE AS EQUALS IN THIS VILLAGE.

SHE'S 120 YEARS OLD.

OLD MRS. SHELDON KNOWS A LOT MORE ABOUT THAT.

THAT'S WHAT *WE'D* LIKE TO KNOW, TOO!

DOES THAT HAVE SOMETHING TO DO WITH THIS?

MR. CLEMENTS ...?

TOK TOK

WHAM!

I'M STANLEY CLEMENTS.

I HEAD UP THE LOCAL VIGILANCE COMMITTEE AND BREED GUARD BEASTS.

NOT TO TOOT MY OWN HORN, BUT I'M A **BIG SHOT** HERE.

THE WORD IS, YOU **KILLED** TOKOFF.

YOU'VE GOT **SOME** NERVE FOR A DRIFTER, TAKIN' THE LIFE OF A DECENT VILLAGE MAN.

SHUT THE HELL UP, YA BRAT!

...ACTING LIKE THIS IF THE SHERIFF WAS HERE!

YOU'D NEVER GET AWAY...

Ho!

THAT'S NOT TRUE, MR. CLEMENTS!

I SAW IT HAPPEN. THIS MAN DIDN'T FIRE THAT ARROW.

GO ON, GET HIM!

OUT OF MY WAY!

RUSH

VWOOM

?!

WHOOSH

WHUMP

WHOCK

...INTER-ESTIN!

THAT'S FAR ENOUGH!

SHERIFF!

TAKE YOUR MEN AND GET OUT OF HERE, CLEMENTS.

YOU'D NEED OVER A HUNDRED CRONIES TO BEST *HIM*.

K-KRUTZ ... I WASN'T REALLY ...

TOK

SMILE

IT'S AN HONOR TO MEET YOU, VAMPIRE HUNTER D.

THE SHERIFF OF THIS VILLAGE.

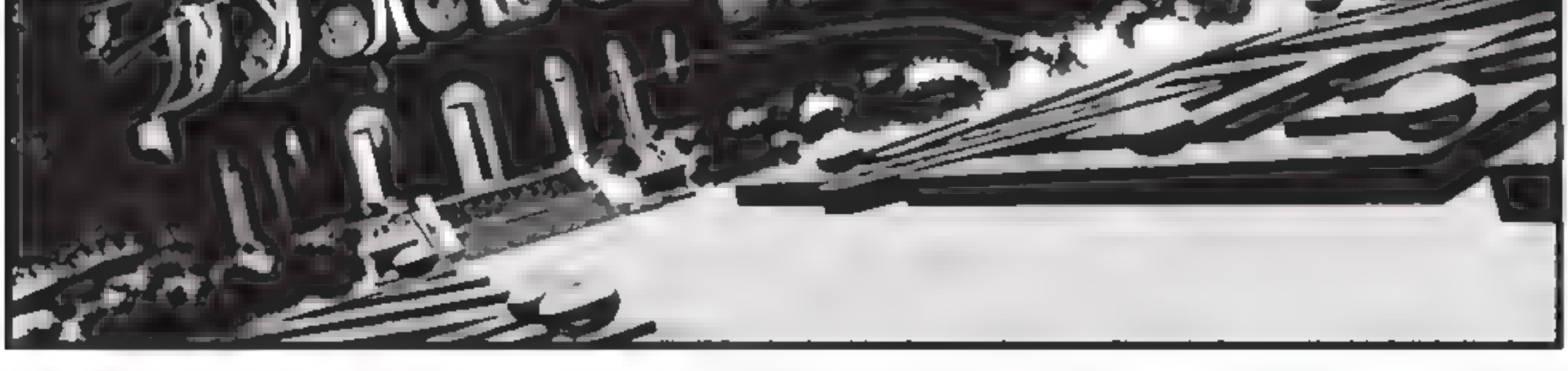
I'M KRUTZ BOGEN,

WE PASSED EACH OTHER IN THE HOSPITAL LOBBY.

SWISH

MURMUR

CHATTER



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WHAT DO YOU WANT WITH ME?

...

!

TAK

TAK

I KNOW.

SO YOU SUMMON ME, BUT YOU WON'T ANSWER OR LET ME LEAVE?

YOUR DREAM MAY HAVE NO END, BUT MINE DO—

I CAN'T REMAIN HERE FOREVER.

PLEASE— HELP ME.

I HAD TO GET YOU TO COME HERE.

...

WHAT CAN I DO FOR YOU?

I'M ONLY CAPABLE OF ONE JOB.

I'M A VAMPIRE HUNTER.

THEN THERE'S NOTHING I CAN DO.

PLEASE, WAIT!

WAIT ...!

...

I WANT YOU TO *DESTROY* HIM...

AND BE-SIDES--

I DON'T KNOW IF I'LL ENCOUNTER HIM, AND EVEN IF I KILL HIM HERE, I DON'T KNOW IF IT WILL DESTROY HIM OR NOT.

THIS IS A DREAM LAND.

WHAT ...?

WHAT DID HE WANT WITH YOU?

...DO YOU... KNOW HIM?

ANSWER ME.

WHAT WAS HE AFTER WHEN HE DRANK YOUR BLOOD?

STOP IT!

PLEASE DON'T ASK ME SUCH A HORRIBLE THING.

AN-SWER ME.

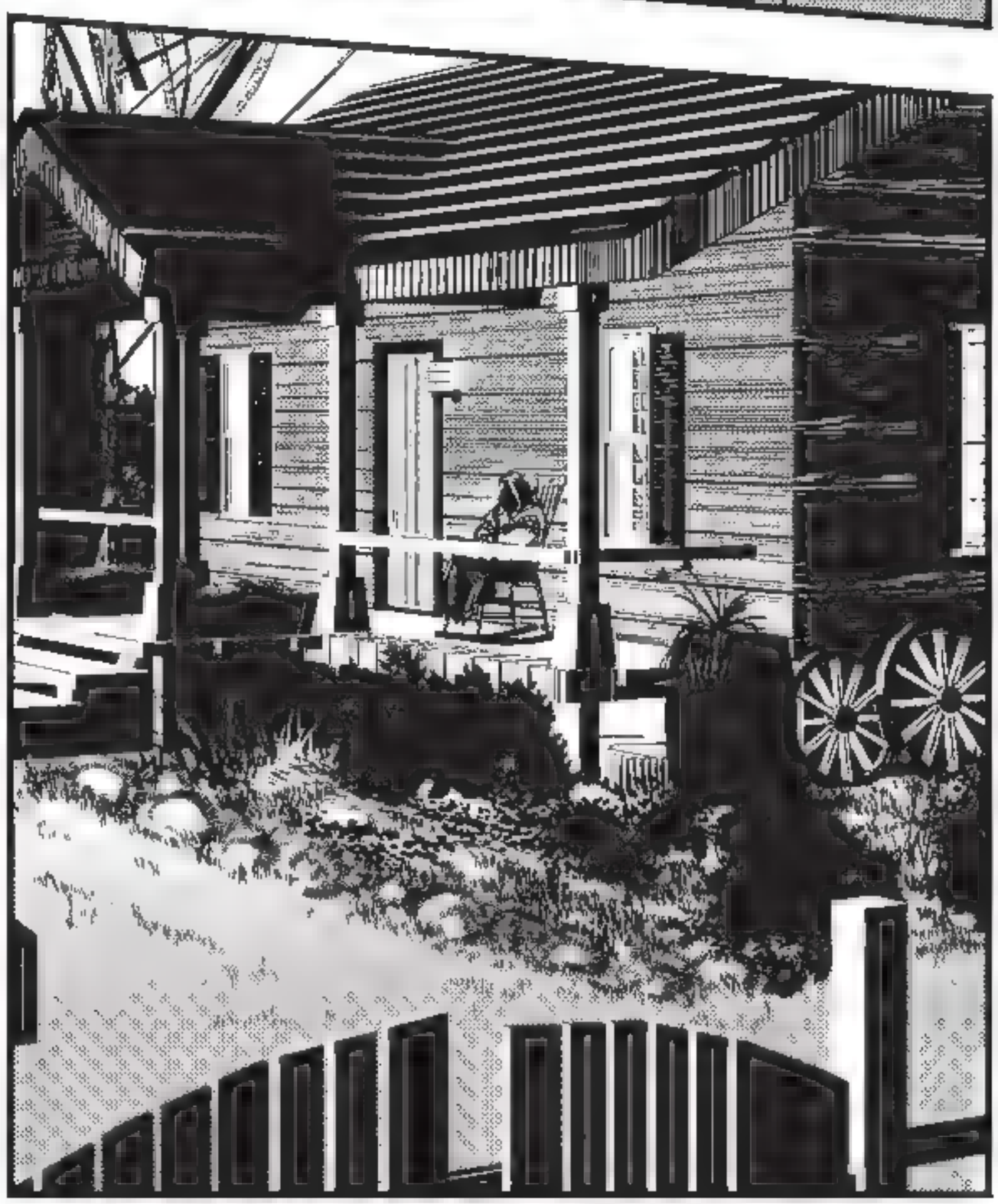
AH! // 0/

HE WANTED... THE WHOLE WORLD TO...

KNOCK KNOCK KNOCK

SIR? I FINALLY HAVE YOUR CHANGE FOR YOU.

...



ARE YOU MRS. SHELDON ?

I SURE AM.

--WHO MIGHT YOU BE?

HERE YOU ARE.

I GREW THIS TEA IN MY OWN GARDEN.

GULP
ゴビ

NOW, NOW.

...

IT ISN'T POISONED OR ANY-THING.

SEE?

ゲホッ ゴホッ

HA HA TILT

SMILE

SMILE

SO, WHAT WOULD YOU LIKE TO ASK?

THERE'S TOO MUCH TO TELL.

...ABOUT THE TIME WHEN NOBILITY AND HUMANS COEXISTED IN THIS VILLAGE.

I'D LIKE TO KNOW ...

ANY-THING YOU CAN...

...TELL ME, WILL HELP.

SO MUCH SO, THAT IT'S NEARLY THE SAME AS HAVING NOTHING TO SAY.

NOBODY KNOWS WHAT BECAME OF THEM.

THEY ALL WENT OFF SOMEWHERE FAR AWAY WHEN I WAS A TODDLER, THOUGH.

MEANWHILE, SHE MAKES OTHER PEOPLE DREAM ABOUT ME.

AND SHE STILL SLEEPS HER AGELESS SLEEP TO THIS DAY.

THAT WOULD BE WHEN THE GIRL WAS BITTEN,

--THAT WAS THIRTY YEARS AGO.

THEY'VE ONLY COME BACK ONCE SINCE THEN.

YOU'RE REFERRING TO SYBILLE.

...I'M NOT SURE WHICH WAY WOULD'VE BEEN BEST...

...SHE WAS ACTUALLY SUPPOSED TO BE BANISHED, THEN AND THERE.

SYBILLE'S GRAND-MOTHER.

THERE WAS AN EYE-WITNESS —

WHAT KIND OF MAN WAS THE NOBLE WHO BIT HER?

--NOW LET'S SEE, HE WAS A HUGE MAN, DRESSED IN BLACK.

BUT SHE USED TO TELL PEOPLE EVERY DAY THAT SHE CAUGHT SIGHT OF HIM WHILE SEARCHING FOR SYBILLE.

SHE PASSED AWAY TWENTY YEARS AGO...

SO HANDSOME, IT DIDN'T SEEM TO BE OF THIS WORLD.

--HE RESEM-BLED YOU, IN FACT.

HIS FACE WAS...

...NOW WHY'D HE HAVE TO GO AND BITE SYBILLE?

WHO WAS CLOSEST TO THE GIRL?

AND WHAT DOES SHE DREAM ABOUT?

WHY'D HE FORCE HER TO DREAM?

SHE SHOULD BE THERE RIGHT NOW.

THERE'S A FARM ABOUT 2KM SOUTH-WEST OF HERE.

WHERE IS SHE?

LET'S SEE... AI-LING.

DID YOU DREAM ABOUT ME TOO?

THANKS FOR YOUR HOSPI-TALITY.

I DID.

WHAT WERE YOUR THOUGHTS?

THUNK

...I THOUGHT YOU WERE DANGEROUS.

YOU DIDN'T ACTUALLY SAY SO, BUT WE COULD EASILY TELL.

THE WAY YOU MOVED IN THE DREAM SUGGESTED YOU WERE A DANGEROUS MAN.

DANGER-OUS?

TAKE CARE.

TUG HX™

CAN'T YOU ANALYZE IT?

BUT THERE WAS SOME UNKNOWN SUBSTANCE MIXED INTO IT.

I COULD IF IT WAS JUST TEA.

IT MIGHT'VE BEEN POI-SONED.

I CAN'T BELIEVE YOU DRANK THAT TEA.

YOU DO SOME REALLY STUPID THINGS.

SHE GOT THAT PART RIGHT.

A "DANGER-OUS MAN," EH?

THAT MEANS THEY INVITED YOU HERE EVEN THOUGH THEY THINK YOU'RE A THREAT...

SO MAYBE THEY DON'T ALL FEEL THE SAME WAY.

AND SHE SAID THE ENTIRE VILLAGE FEELS THAT WAY.

YOU'LL JUST HAVE TO FIGURE IT OUT.

A PEACE-FUL VILLAGE, EH...?

HE'S A DANGER-OUS MAN, BUT I WOULDN'T ...

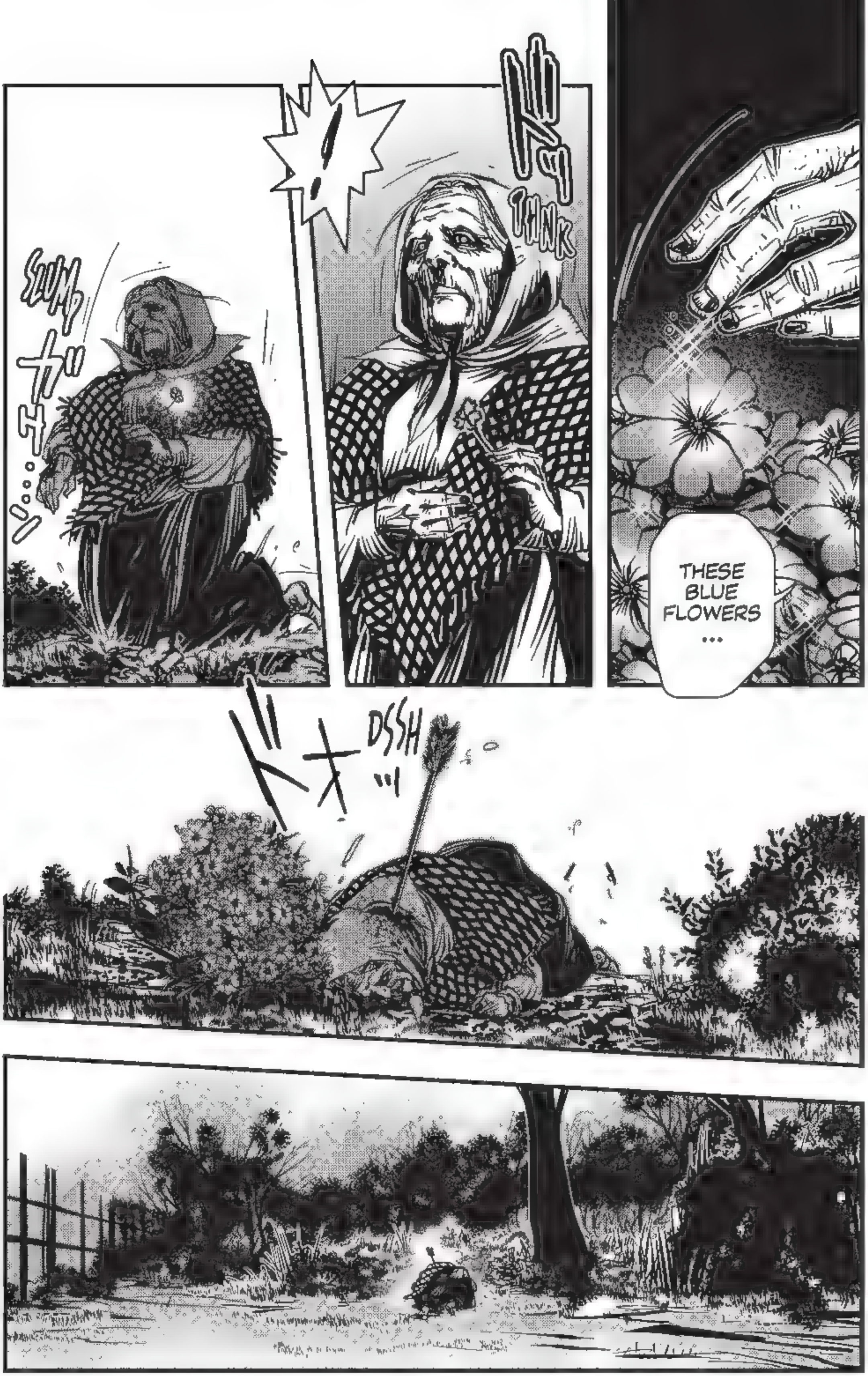
...MIND GETTING INTO TROUBLE IF IT WAS WITH HIM.

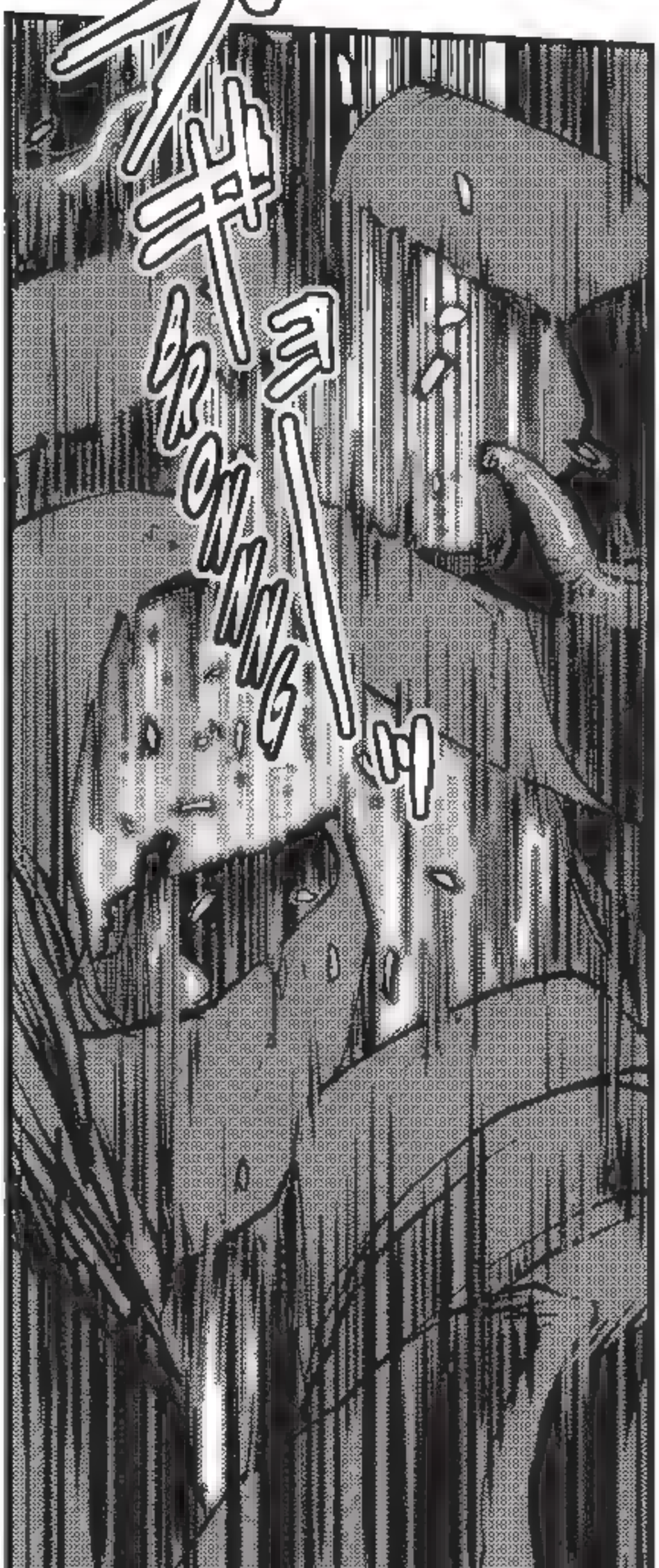
I'M NOT SURE IF I WANT THAT TEA TO WORK ON HIM OR NOT...

I'M SURE THIS IS WHERE I PICKED THAT TEA...

LORDY ME, IT'S BEEN A LONG TIME SINCE I FELT LIKE A CONFUSED YOUNG THING.

...BUT WHEN DID IT START GROWING HERE?


SLUMP
...
!
RQ
THNK
THESE BLUE FLOWERS ...
DSSH
"!


BOOM!!

CLOP
CLOP

DON'T JUST STAND THERE! EAT YOUR FILL!
COME ON, PLUTO!

MEAT BEASTS.

THE FLAVOR OF THEIR MEAT IS TOP-NOTCH. PROVIDED THEY DON'T SUFFER A FATAL INJURY, THE FLESH CUT FROM THEM WILL FULLY GROW BACK WITHIN TWELVE HOURS.

CHOMP CHOMP CHOMP CHOMP CHOMP CHOMP

THEY'RE CONVENIENT LIVESTOCK THAT NEITHER FEEL PAIN NOR STRUGGLE WHEN CUT, BUT THEY RARELY REPRODUCE SO THEIR LIMITED POPULATION MAKES THEM PRIZED AND EXPENSIVE.

CHOMP CHOMP CHOMP CHOMP

PLUTO

GOOD GRIEF

HESITATE!

YOU BIG DOPE!

SNORT

WHAM!

BAD BOY, BEN!

GET IN THERE, PLUTO!

YOU'VE ALEADY EATEN A TON!

UMM... CAN I HELP YOU?

CHOMP

WOW.

SHFF

SNORT

OWEE

ARE YOU AI-LING ?

YES.

WHO'RE YOU?

...SLEEPING IN THE HOSPITAL— ABOUT SYBILLE.

I'D LIKE TO ASK YOU ABOUT THE GIRL...

KNOCK KNOCK

MY NAME IS--

-D.

I CAN TELL YOU WHAT I KNOW.

BUT... RIGHT NOW I HAVE TO CHECK THE CHICKENERS' THERMO-STATS...

CHICKENERS.

THESE GIANT BIRDS HAVE PHYSICAL CONSTITUTIONS SO SENSITIVE THEY'LL DIE IF THE TEMPERATURE CHANGES A SINGLE DEGREE FROM THEIR ACCUSTOMED SETTING. BUT THEY'RE A VALUABLE SOURCE OF FOOD AND INCOME ON THE FRONTIER.

CHAAAAA

THEY HAVE BRUTAL DISPOSITIONS. AND RAISING THEM IS DIFFICULT. HUMAN BONES ARE THEIR FAVORITE FOOD.

.....

BUT—

JUST GO.

NO...! HOW DID THEY GET THROUGH THOSE HIGH-VOLTAGE LINES...?!

GO BACK TO THE MAIN HOUSE.

TA-H-H-Y TA-

GRAHH

GRAHH

GRAHH

LEAP!!!
GYEE
HOP

BLOP

BLOP

BLOP

BLOP

SHORP

SHAKE
SHAKE

GUESS WE MIGHT AS WELL CALL THEM "BLOODY FOAM EGGS."

WELL?

THEY'RE BUBBLES, SO EVENTUALLY THEY'LL POP.

YOU BETTER BLOCK ALL YOUR SENSES WHEN THEY DO.

I'VE NEVER SEEN THEM BEFORE EITHER.

LIFT.

WAIT, I MIGHT AS WELL TRY EATING ONE.

NOW— COME TO ME.

IT MIGHT STILL AFFECT YOU.

DON'T BE SO RELAXED ABOUT IT.

THAT WOULD BE GOOD.

LICK

HEY-- THAT'S NOT HALF BAD.

SHIIII

ZHHH...

BYOORN

L- LETHAL ...

HEHEHAH!

HA-HHH!

HA-HHH!

GET US OUTTA HERE.

EVEN I CAN'T... HANDLE A... SECOND ONE...

IS IT STRONG POISON ?

おおおおおおお

SPLAT!

LOOK HYNNN

SHIFT わしら

QUIVER

D- DON'T CUT THEM...

FWSSS

7

HOLT

GET DOWN AND HOLD YOUR BREATH!

SHIT...

FIL-QUIVER!

BU-HAH!

PLAPPP

SPRING

FWOMMM

HOW ABOUT IT?

--YEAH, WHATEVER YOU SAY.

YOU'RE A REAL SLAVE DRIVER.

SLASH

LUNGE

ZHMM

SHAI

BLAM!

POP!

SLASH

SLASH

SLASH

I'LL TAKE YOU TO SEE HIM.

COULD YOU COME WITH ME?

HE HAS OTHER WORK TO DO.

HE HEADED OUT THIS MORN-ING.

ISN'T YOUR HUS-BAND HOME?

NOD

WHAT KIND OF GIRL WAS SYBILLE?

CLIP CLOP

SHE WAS A ROMANTIC.

I BET SHE'S HAVING SOME REALLY NICE DREAMS.

WHAT ELSE COULD SHE EVER NEED?

AND SHE WAS KIND.

THE KIND THAT TRAVELLING WRITERS WRITE FOR YOUNG GIRLS.

CLOP CLOP CLOP CLOP

OTHER-WISE, GOD MUST NOT EVEN EXIST.

WHAT KIND OF DREAMS DO YOU MEAN?

A DREAM WHERE THE PHARMACY HAS ALL THE MEDICINE CHILDREN COULD EVER NEED FOR THEIR FEVERS.

A DREAM WHERE THE LATEST FASHIONS ARRIVE FROM THE CAPITAL EVERY WEEK.

A DREAM WHERE YOU CAN GET BY WITHOUT HAVING TO WORK TOO HARD.

A DREAM WHERE THERE'S NOTHING TO FEAR, PEOPLE ARE CONSIDERATE TO ONE ANOTHER, AND THEY GO OUT OF THEIR WAY TO HELP EACH OTHER.

A DREAM WHERE THE LIBRARY HAS ALL THE BOOKS YOU'D EVER WANT TO READ...

...A DREAM WHERE PEOPLE IN LOVE WALK HAND IN HAND DOWN THE STREET.

A DREAM WHERE EVERYONE CAN GO DOWN TO THE POND ON A MOONLIT NIGHT TO CATCH FIREFLIES.

.....

AND ALSO...

...A DREAM WHERE HUMANS AND NOBILITY CAN WALK SIDE BY SIDE DOWN THE STREET?

WHAT ARE YOU, A MAGICIAN ...?

THE NOBLE WHO BIT SYBILLE CHOOSES HIS PREY CAREFULLY.

—DOES THAT REMIND YOU OF ANY-THING?

BUT YOU HAD SYBILLE'S DREAM TOO, DIDN'T YOU?

WELL, HERE WE THOUGHT IT WAS JUST US DREAMING ABOUT *YOU*...

WHY WAS SYBILLE CHOSEN, THEN?

WHAT DOES THAT MEAN?

AND, A DANCE.

AN ANCIENT MANSION AND A BLUE LIGHT... A WHITE EVENING DRESS AND BLACK FORMAL WEAR...

ALL WHILE BEING SURROUNDED BY BLUE LIGHT...

TO WEAR A WHITE DRESS AND DANCE THE NIGHT AWAY IN AN OLD MANSION HALL WITH A MAN IN A TAIL COAT,

THAT WAS ANOTHER ONE OF HER WISHES—

DO YOU THINK SYBILLE IS HAPPY?

.....

I DON'T KNOW.

THE SUN NEVER RISES ON A DREAM NIGHT, DOES IT?

SHE'S GETTING HER WISH.

I WANT YOU TO DESTROY HIM...

THEY MIGHT BE FANTASTIC DREAMS, BUT THAT DOESN'T NECESSARILY MEAN THEY'RE GOOD.

PLEASE DON'T GET ME WRONG.

I'M SATISFIED WITH MY LIFE THE WAY IT IS.

—EVEN IF I CAN'T HAVE FANTASTIC DREAMS LIKE SYBILLE'S...

IT MADE ME HATE YOU...

—SO MUCH, I WANTED TO KILL YOU.

YOU SAID YOU DREAMT ABOUT ME?

YES.

WHAT WAS YOUR IMPRES-SION?

—AND SO I LET HIM BRING ME TO SEE YOU.

IT IS.

IS THAT WHAT HAP-PENED?

AI-LING, WAIT IN THE LOBBY.

AL-RIGHT.

IS THIS GIRL YOUR LOVER?

BUT ENOUGH ABOUT THAT.

IT MUST BE HARD FOR HER, THE WAY YOU COME SEE YOUR OLD SWEETHEART EVERY MORNING.

IT'S STILL THE SAME THING NOW, TO YOUR WIFE.

...SHE WAS, THIRTY YEARS AGO.

.....

WHAT WOULD *YOU* KNOW ABOUT IT?

GO ON AND LEAVE THE VILLAGE BEFORE YOU CAUSE ANY MORE TROUBLE.

IF ONLY I COULD.

I'LL SEE YOU TO THE EDGE OF OUR TERRITORY.

TAK TAK TAK

WHAT NON-SENSE IS *THAT?*

THIS ARRIVED FROM THE CAPITAL THIS MORNING. IT'S THE LATEST IN NEURAL SURGERY EQUIPMENT.

TINK TINK

?!

KRAK BOOM

DIREC-TOR ALLEN?

AH, SHERIFF. GOOD TIMING.

MAYBE *THIS* WILL ALLOW US TO AWAKEN SYBILLE.

D.

TAK TAK TAK TAK

TOK

WHAT'RE YOU GOING TO DO NEXT?

I'VE BEEN LOOKING FOR YOU.

I FIGURED YOU'D BE HERE.

HUH ?!

LEAVE THE VIL-LAGE.

SHE JUST LEFT A MINUTE AGO.

AI-LING IS SUPPOSED TO BE HERE.

STEP

ABOUT THE SHERIFF. WAS HE SYBILLE'S LOVER?

AND THE SHERIFF'LL JUST COME AFTER YOU, TOO.

YOU HAVEN'T SOLVED THE MYSTERY YET... DON'T YOU NEED TO INVESTIGATE SOME MORE?

THEY WERE APPARENTLY THE BEST-SUITED COUPLE IN THE VILLAGE.

I SUPPOSE THEY WOULD HAVE GOTTEN MARRIED IF SYBILLE HADN'T GOTTEN THIS WAY.

TELL ME THIS...

WERE ALL FRIENDS.

THEY SAY THE SHERIFF, SYBILLE, AND AI-LING...

YOU'RE A HUNTER, AREN'T YOU?

—THEN DO SOME-THING FOR SYBILLE.

I BET IT HURTS HER TO EVEN SEE HER OWN FACE IN THE MIRROR.

AND WHAT'S MORE... SHE'S THERE WAITING EVERY DAY, LOOKING THE SAME AS EVER.

...HOW MUST IT FEEL FOR YOUR HUSBAND TO GO VISIT YOUR OLD FRIEND EVERY DAY?

IT'S ALL... IT'S ALL THE FAULT OF THAT NOBLE WHO SUCKED SYBILLE'S BOOD.

YOU SHOULD ALSO BE ABLE TO SAVE THEIR VICTIMS.

IF YOU CAN DEFEAT NOBILITY ...

……

WHAT MAKES YOU SAY THAT?

ZAA

#!

CLOP

CLOP

CLOP

WHERE'D THE HUNTER GO?

NAN?

HE JUST LEFT.

I WONDER IF IT'LL WORK.

WHAT'S GOING TO HAPPEN TO HIM?

WHAT ABOUT SYBILLE ...AND US?

I'M JUST GOING TO SEE HIM TO THE TOWN LINE.

NOTHING'S GOING TO HAPPEN.

I'VE GOT TO GO MAKE SURE.

SHFF

DID HE SAY SOME-THING TO YOU?

...!

—NOT A THING.

!

CLOP

CLOP

CLOP

HOW DID YOU COME HERE?

WHAT ?

IT DOESN'T LOOK LIKE YOU WERE WAITING FOR ME... WERE YOU?

I CAME STRAIGHT HERE.

YEAH— IN A STRAIGHT LINE.

DID YOU RIDE FOR FIVE MINUTES DIRECTLY FROM THE HOSPITAL?

COME AGAIN? WHAT, DID YOU FORGET SOME-THING?

WHICH MEANS THIS IS WHERE NORMALCY ENDS.

!

CLOP
CLOP
CLOP
CLOP
CLOP
CLOP
CLOP
CLOP
KA-LOP, KA-LOP, KA-LOP, KA-LOP

CLOP

CLOP

CLOP

SO THIS IS WHAT YOU MEANT, THAT SOMETHING WON'T LET YOU LEAVE THE VILLAGE?

I HAVE SOME EXPE-RIENCE WITH THOSE.

THIS IS NOT.

IS THIS A SPATIAL DISTOR-TION?

.....

♪ GO TAKE A PEEK IF TOMORROW'S NOT ALONG... ♪

♪ THOSE OLD NOBLES JUST MIGHT'VE BEEN WRONG, ♪

A WORLD FULL OF TWISTED CREATURES AND SUCH.

♪ DON'T SEEM TO BOTHER ANYONE MUCH. ♪

♪ ♫

LOOKS LIKE OTHERS CAN GET IN FROM OUTSIDE.

WHAT'RE YOU TWO DOIN' IN THE MIDDLE OF THE ROAD?

WELL, IF IT AIN'T THE SHERIFF. HOW'RE YOU DOIN'?

CLACK CLACK CLACK

CLACK CLACK CLACK CLACK...

HUMM! I BETTER STOP HER OR SHE'LL BE TRAPPED...

IT WON'T WORK.

I KNOW HER.

SHE'S MAGGIE, A JACK-OF-ALL-TRADES. SHE COMES BY TWICE A MONTH.

I'M "JACK-OF-ALL-TRADES MAGGIE."

HI THERE.

NOW *HE'S* A FINE-LOOKIN' MAN.

HUHN ?!

THEY CALL ME D.

DID YOU NOTICE ANYTHING UNUSUAL ON YOUR WAY HERE, MAGGIE?

SO THERE.

OH HECK, I HAVEN'T DONE NOTHIN!

Y-*YOU'RE* HIM...?

IT'S AN *HON-OR.*

N-N-NICE TO MEET YOU.

I'D BE WILLING TO VOUCH FOR YOU.

WHY NOT GO BACK TO THE VILLAGE WITH ME?

HEY, FELLA.

IT WOULDN'T BE A BIG DEAL IF *YOU* SUCKED A LITTLE BLOOD...

NO, THIS IS THE FIRST TIME.

I'VE NEVER EVEN SEEN YOU IN MY DREAMS.

HAVE WE MET SOMEWHERE BEFORE?

...OOPS! I MEAN ...

I'D BEST BE GETTIN' ALONG.

I'LL GET MY AUTHORIZATION TO SET UP SHOP LATER.

WELL HECK.

WHEP

CLOP CLOP

THE OTHER ROADS ARE PROBABLY LIKE THIS TOO.

NOW WHAT?

WHICH MEANS ALL WE CAN DO IS HEAD BACK.

I RECOGNIZED THAT DEVICE THE DIRECTOR HAD.

ARE YOU SURE YOU SHOULDN'T BE THERE NOW?

MAYBE IT REALLY *WILL* WAKE HER UP.

AREN'T YOU GOING TO STOP BY?

WHAT DO YOU MEAN?

...OR IS IT TOO LATE?

?

YOU SHOULD LET HER KEEP DREAMING ...

...WHATEVER THOSE DREAMS MAY BE.

AH!

!

FWOOSH

SYBILLE
...

YOU REALLY DO SEEM OUT OF PLACE IN THERE.

MURMUR

IT'S AN ODD THING TO SAY...

BUT I GET THE FEELING I'VE JUST THROWN ROYALTY INTO MY JAIL.

EXPLAINING THIS TO *HIM* WASN'T EASY.

EVEN THE MAYOR CAME BY EARLIER.

WOMEN FROM ALL OVER TOWN ARE PEERING IN HERE.

YOU'RE PRETTY POPULAR.

LOOK OUT THE WINDOWS.

WHAT?

I'M GOING TO TAKE A NAP.

WHY DON'T YOU GO TO THE HOSPITAL INSTEAD OF KEEPING AN EYE ON ME?

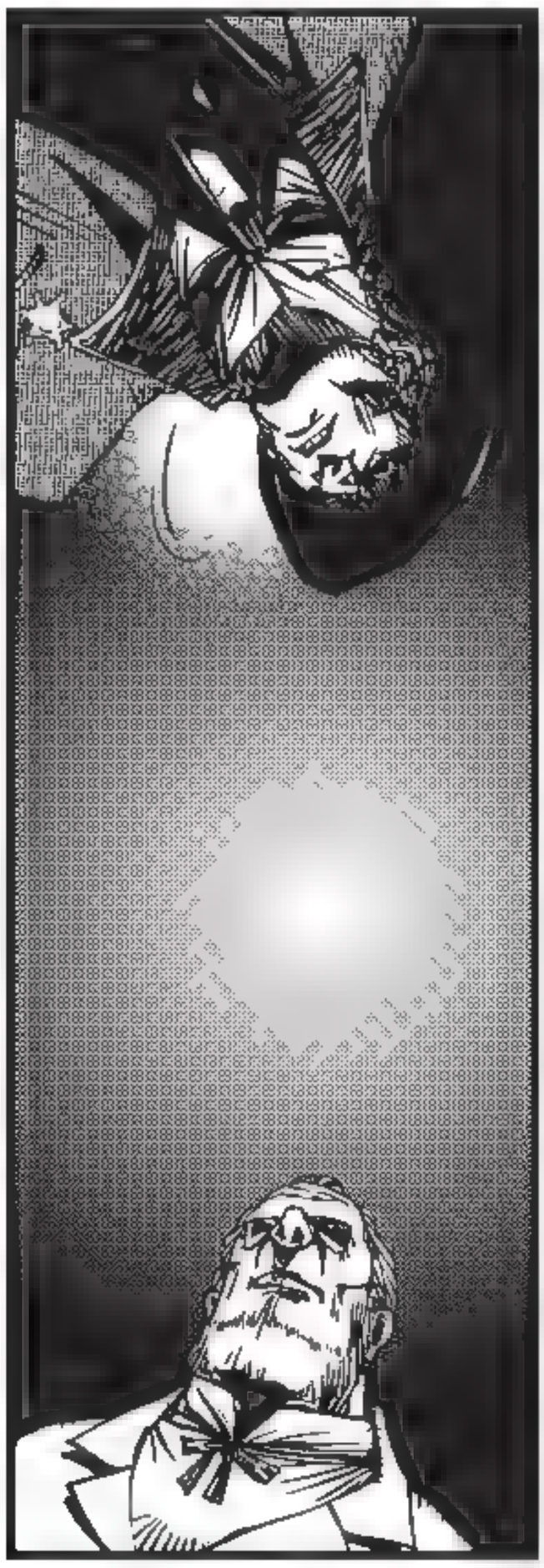
PLEAS-
ANT
DREAMS.

YOU CAN
HANDLE
THINGS HERE,
BATES.

TAK
TAK
TAK!!!

...
OKAY.

WHAM!



SHERIFF.

Hell on Wheels

WHERE'S SYBILLE?!

WHERE IS SHE?!

WHAT THE HELL'S GOING ON HERE?!

CALM DOWN, KRUTZ.

UGH ...

SINK

.....

KR-KRAK!

YOU'RE NOT GOING TO LET ME IN?

GO BACK.

GO BACK.

THERE'LL BE NO TURNING BACK ONCE YOU FIRE THAT ARROW.

IS THERE ANOTHER GUEST INSIDE THE MANSION?

OR IS THERE ONE ON HIS WAY HERE?

THWIP!

SNAG-END

SKPPA!

FLIP SHEET

AN INTRUDER, HUH? BUT *WHO* IS HE?

GREEAAA...

WHAT'S WITH THIS FOG...?

YOU CAN'T BE TOO CAREFUL THIS TIME.

SOMETHING FUNNY'S GOING ON.

I'D LIKE TO FIND OUT TODAY WHAT YOU WANT WITH ME.

MY TRAVELS AREN'T VERY URGENT, BUT I'M GETTING TIRED OF COMING TO THE SAME PLACE EVERY TIME I'M ASLEEP.

HN! HN! HN!

IS SHE CRYING?

HU HU

HU HU

HA HA HA HA HAA!

KH KH KH

ドーム
にわかに
WAR

SO IT'S A DREAM WITHIN A DREAM, OR ELSE SOME OTHER DREAM HAS INVADED.

LOOKS LIKE THAT FOG EARLIER WASN'T REALLY FOG.

WELL.

HEH HEH HEH HEH!

—WHAT WILL HUMANITY LEAVE BEHIND, AT THIS RATE?

IT'S BEAUTI-FUL, SO IT MUST BE DE-STROYED.

IT'S REPUL-SIVE, SO IT MUST BE DE-STROYED.

IT DOESN'T WANT TO BE DESTROYED, SO IT MUST BE DE-STROYED.

CAN'T A DREAM JUST BE A DREAM?

THWWOMP

KRACK

TOUCH

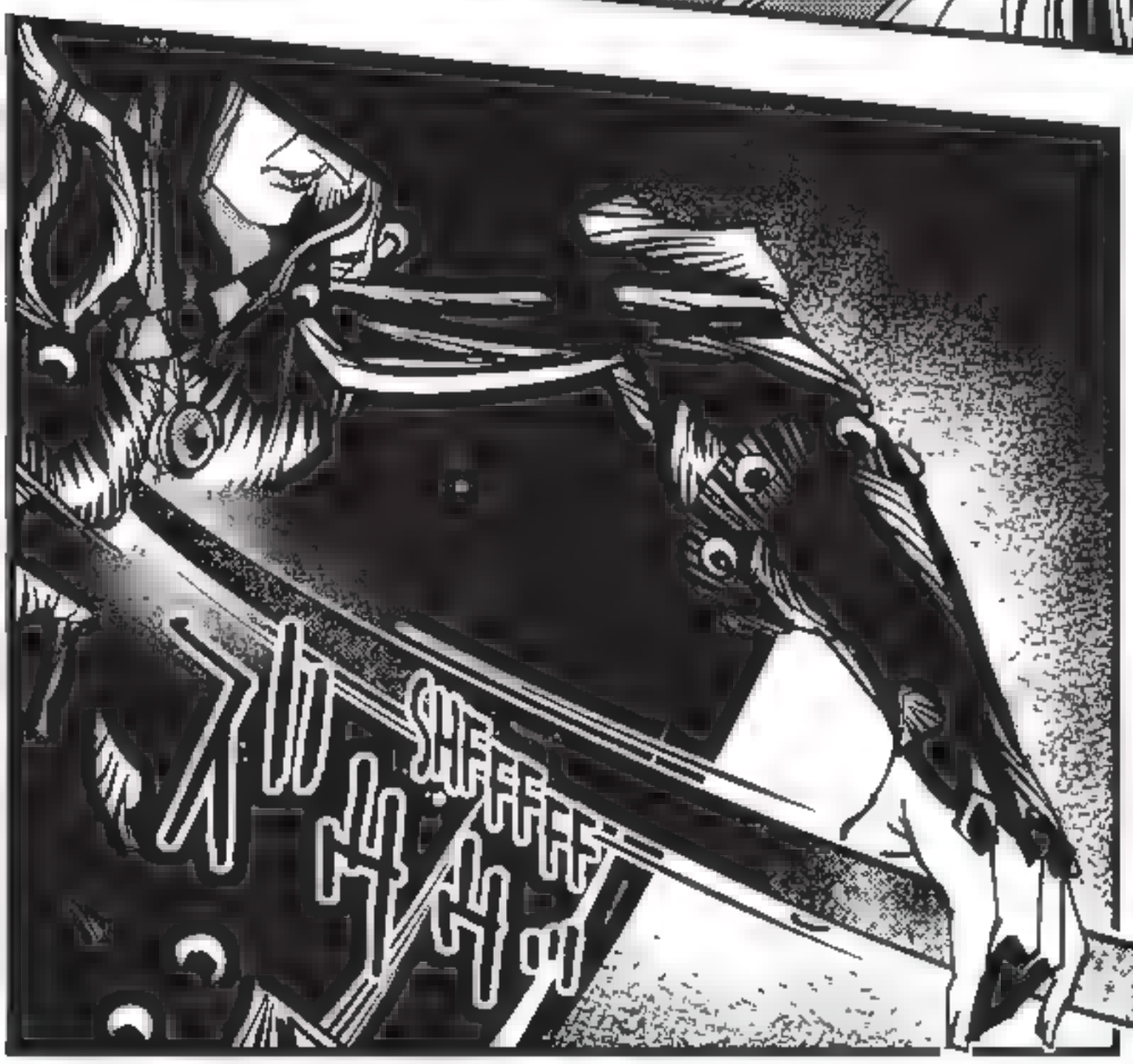
SWFF

GROW

GRAB

SHNK!

AH!

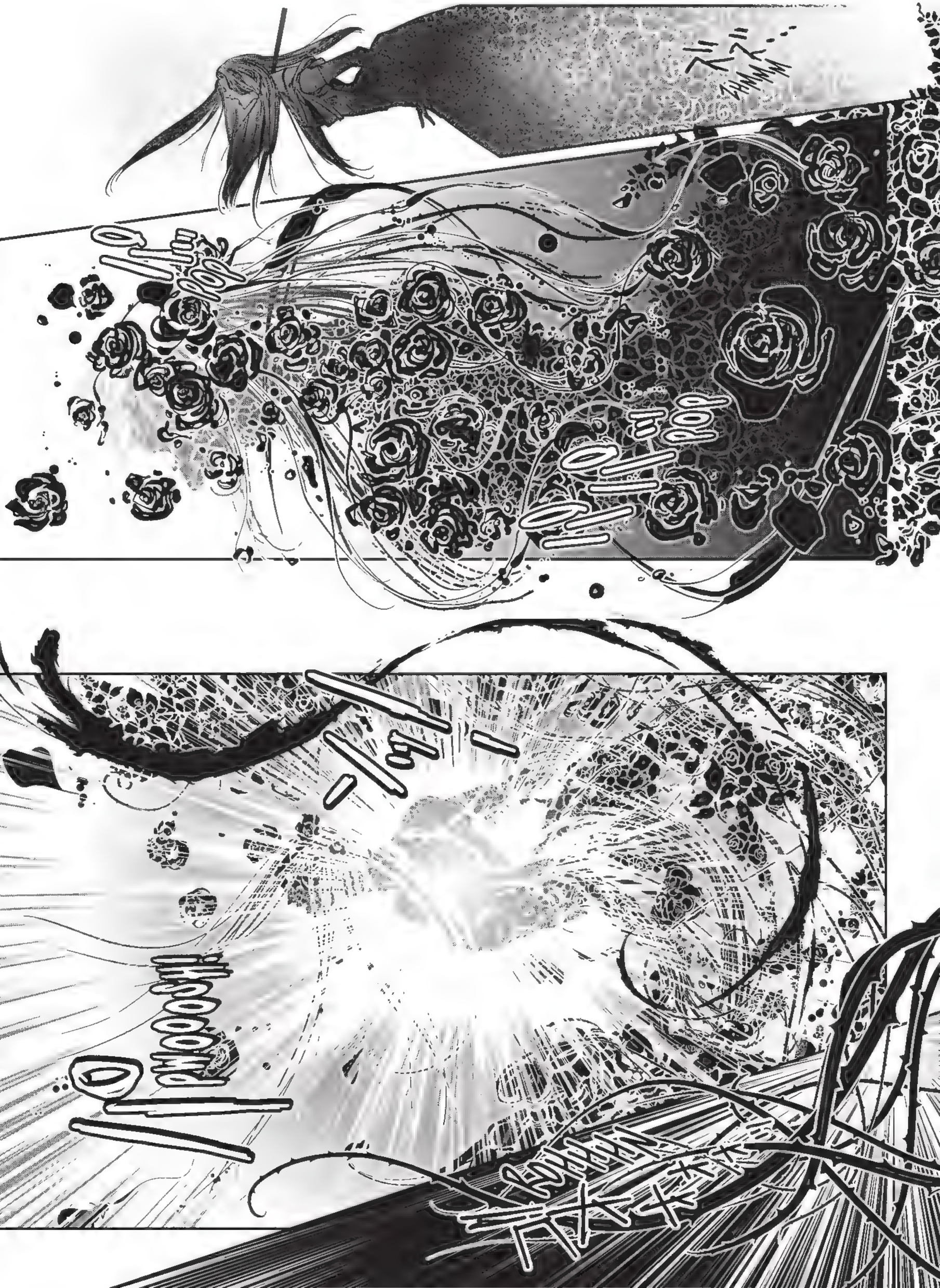

SHFFFF

GRASP

RUN

HOHHN

GHOK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REACH!

WE'RE SURE IN A FIX, NOW.

HUSHH

OWW... THAT'S THE REAL THING.

WHAT HAPPENS IF YOU DIE WITHIN A DREAM?

WHAT DO WE DO?

WELL, THEN.

QUIT JOKING.

WHY DON'T YOU SWALLOW THE CEILING OR THE FLOOR?

I CAN'T SWALLOW A DREAM.

THAT WOULD TURN *EVERYTHING* INTO A DREAM.

TWIST

WHY DON'T YOU TRY ASKING THE ONE WHO MADE ALL THIS IN THE FIRST PLACE?

WE'VE GOT NOBODY WHO'S DEAD TO ASK.

I DON'T KNOW.

HM?

YOU-KNOW-WHO.

SHLFF

CHOK

IS THAT THE INTRUDER'S ...?

"FMM"

--AND, WE'RE STILL IN A DREAM.

...

IT'S ODD, WAKING FROM ONE DREAM AND STILL BEING IN ANOTHER...

SO NOW WHAT?

X-10 Two

PLIK
PLIK
SHERIFF...
DIREC-
TOR...?
NOW
WAIT A
MINUTE.
SYBILLE'S
RIGHT
OVER
THERE.
I'D
SAY OUR
FRIEND-
SHIP
JUST
ENDED.
.....

WHAT'D YOU DO TO ME?

IS SYBILLE... ALRIGHT?

WHERE ARE WE?

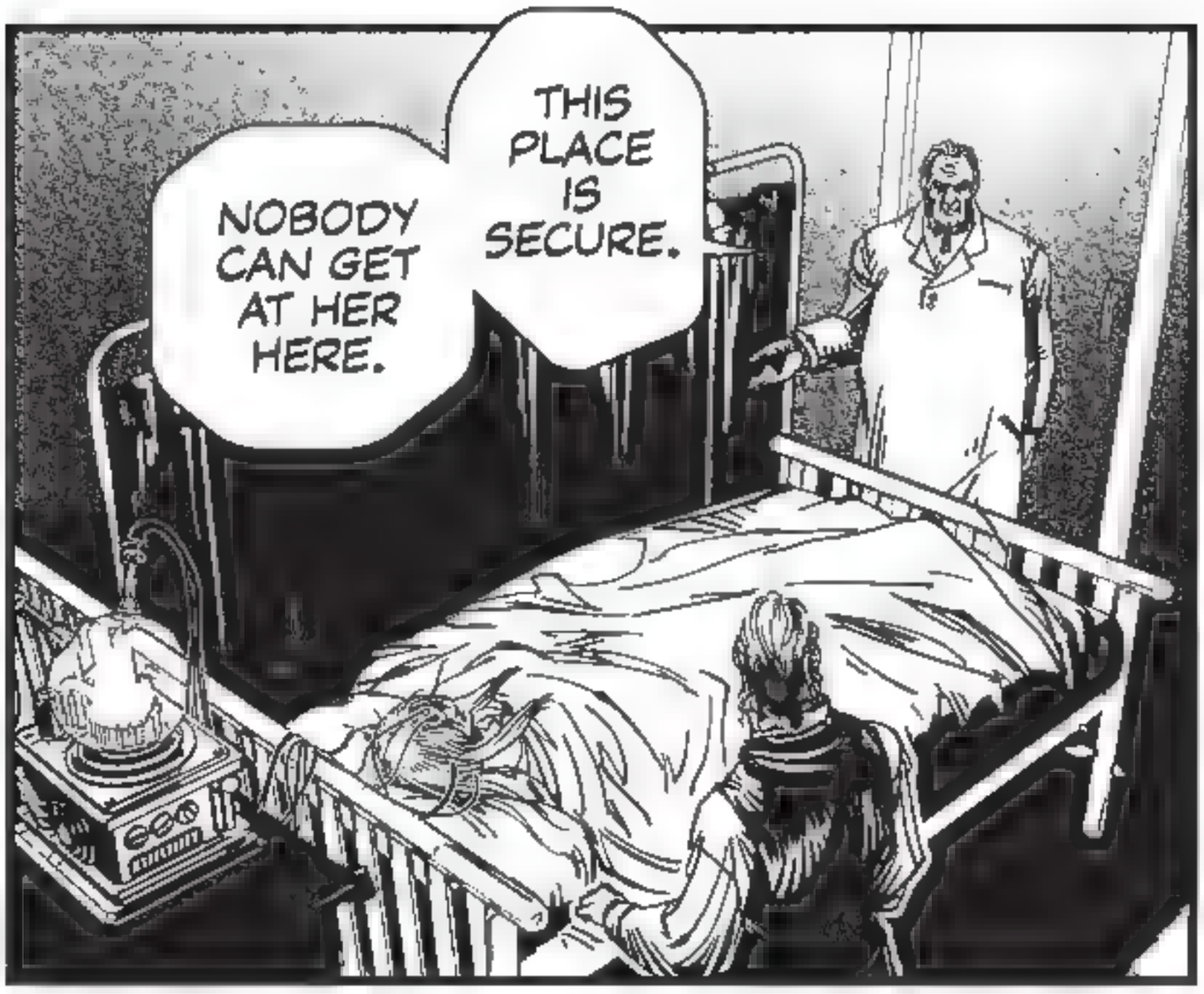
AAH !!

THIS IS THE BASEMENT OF THE EMERGENCY WARD...BUT NOBODY ELSE KNOWS ABOUT THIS ROOM.

BUT THEN IT FELL JUST SHORT OF THE MARK.

I HOOKED IT UP TO YOUR HEAD, AND WAS GETTING SOME GOOD RESULTS FROM IT...

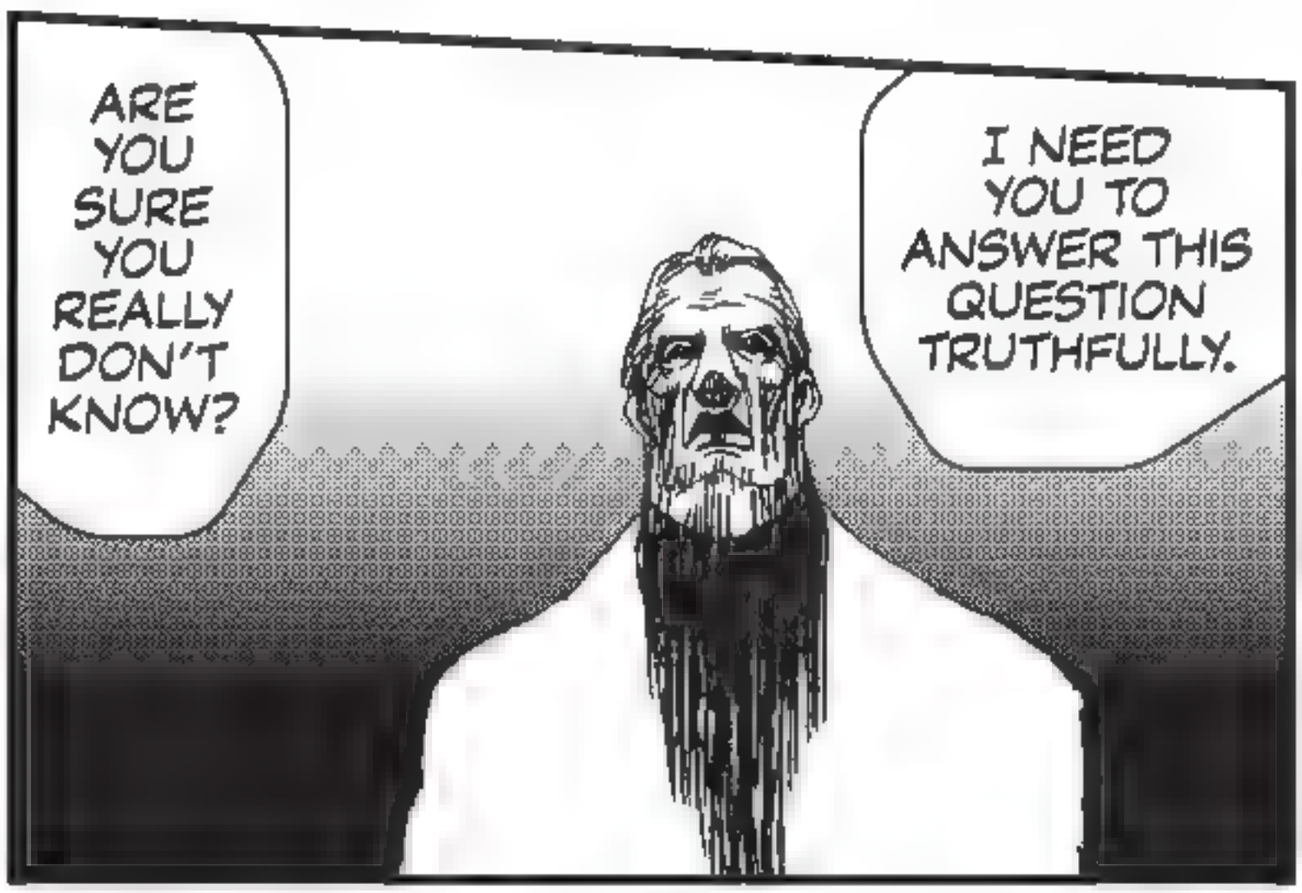
WHAT'S WITH THIS MACHINE ...?


NOBODY CAN GET AT HER HERE.
THIS PLACE IS SECURE.

?

...

—WHEN I WAS BRINGING THAT HUNTER BACK TO TOWN...
EARLIER ...


ARE YOU SURE YOU REALLY DON'T KNOW?
I NEED YOU TO ANSWER THIS QUESTION TRUTHFULLY.

I DON'T KNOW.
WHAT'RE YOU EVEN TALKING ABOUT?

I RAN INTO SYBILLE.

...WHAT WAS THAT...?

SAY WHAT?!

I CALLED FORTH...

...THE SYBILLE YOU SAW.

DOES THAT MEAN WE CAN USE THIS THING...

...TO WAKE HER UP?

...AND I USED THAT MACHINE TO DO IT.

TO BE PRECISE, I EXTRACTED HER IMAGE FROM WITHIN HER DREAM...

WE CAN'T AWAKEN SYBILLE WITH THIS MACHINE.

THE ONLY ONE WHO CAN DO THAT IS THE NOBLE WHO LEFT THOSE BITE MARKS ON HER THROAT.

NO.

I'M IM-PRESSED. THEY SURE MAKE SOME QUALITY MACHINERY IN THE CAPITAL.

BE-SIDES ... THIS WASN'T MADE IN THE CAPITAL.

I'M SURE I WAS THE ONE WHO MADE IT...

...BUT I DON'T KNOW HOW I WAS ABLE TO DO SUCH A THING...

—I BUILT IT.

AND IT ONLY TOOK TWO HOURS.

...?

...

YOU KNOW, KRUTZ.

I CAN STILL SEE IT NOW—

YOU AND HER HAND IN HAND, ON YOUR WAY HOME FROM SCHOOL.

IT'S BEEN A LONG THIRTY YEARS.

I WAS THIRTY-FIVE THEN, A DOCTOR STILL EARLY ON IN HIS PRACTICE.

WHEN SYBILLE WAS BITTEN, I FOUGHT FOR ALL I WAS WORTH TO TRY TO SOMEHOW CURE HER...

THAT CURRENT WAS STRONG ENOUGH TO MAKE A GROWN MAN THINK TWICE, BUT **YOU** DOVE RIGHT IN.

THAT TIME SHE GOT STUCK IN THE RIVER...

THAT TIME SHE WENT GRAPE PICKING AND DIDN'T COME BACK.

YOU WERE ALSO THE ONE WHO WENT LOOKING FOR HER IN THAT MONSTER-FILLED FOREST...

I CAN STILL SEE HER MAKING A NECKLACE FOR YOU IN THE FLOWER GARDEN OUT BACK.

WERE HER LIPS SOFT THE FIRST TIME YOU KISSED THEM?

I HAVE TO WONDER.

WAS SYBILLE'S HAND WARM?

...I SUPPOSE.

DID SHE SAY SHE COULD FEEL YOUR HEART BEATING?

WHEN SHE PRESSED HER WARM CHEEK AGAINST YOUR CHEST, DID SHE SAY IT FELT LIKE IRON?

WHAT ...?

I'LL TELL YOU WHAT YOU'RE BETTER OFF NOT HEARING.

—THE THING YOU'RE BETTER OFF NOT KNOWING.

WHAT IF NONE OF THAT WAS TRUE?

I'LL TELL YOU.

SHERIFF'S OFFICE

TAK TAK TAK

SOME-THING INTER-FERED.

WERE YOU ASLEEP?

INTER-FERED?

DID YOU DREAM OF SYBILLE?

HMM...

THERE'S AN ENEMY WHO CAN ENTER DREAMS ...?

IT SEEMS THERE ARE SOME WHO DON'T WANT ME TO ACCEPT HER INVITATION.

I GUESS EVEN DREAMS HAVE DREAMS.

WELL?

CAN THAT EVEN STILL BE CALLED A DREAM?

WHAT DO YOU MEAN?

I DON'T MIND BEING HERE...

BUT ARE THE REST OF YOU OKAY WITH IT?

IT'S OLD MRS. SHELDON... SHE'S DEAD!

WHAM!

SHERIFF!

IT-IT-IT'S TERRIBLE!

SH-SHE WAS RIGHT HERE, ON THE GROUND.

THERE WAS A BLACK ARROW RIGHT THROUGH HER NECK.

THERE'S NOTHING HERE.

TUNK

WHAT'S ALL THIS COMMOTION OUT IN MY GARDEN?

SO WAS THE GROUND...

AND SHE WAS... COVERED IN BLOOD...

NO WAY... WHEN I SAW HER, I'M SURE SHE WAS...

YOU'RE SURE I WAS WHAT?

WHAT ON EARTH'S THE TROUBLE, SHERIFF?

10¢

UH... WELL...

SHER-IFF?

I GOT AN EYEWITNESS REPORT THAT YOU'D BEEN KILLED...

HUH?!

IN THAT FLOW-ER BED...

SHE WAS THERE... WHEN I SAW HER...

HERE I AM, RIGHT AS RAIN.

THAT'S CRAZY TALK, AND YOU KNOW IT.

AND NOW, POOF, THEY'RE JUST GONE...

FLOW-ERS?

EVEN THE FLOWERS AREN'T HERE ANYMORE.

THEY WERE PRETTY, LIKE NOTHING I'VE EVER SEEN.

THERE WERE BLUE FLOWERS BLOOMING ALL AROUND THERE.

WERE THERE ANY BLUE FLOWERS IN BLOOM?

I PASSED BY THE GARDEN... AND ONLY CHECKED TO SEE IF THERE WAS SMOKE COMING OUT OF THE CHIMNEY...

ABOUT FIVE DAYS AGO.

WHEN'S THE LAST TIME YOU WERE HERE?

.....

WHAT WERE THE FLOWERS LIKE?

HOLD ON!

ARE YOU TRYING TO SAY I WAS DREAMING OR SOMETHING?

AND THERE AREN'T ANY OTHER BLUE FLOWERS.

I'VE NEVER EVEN SEEN ONE, BUT I IMAGINE THEY WERE THE SAME COLOR AS THE SEA.

THEY WERE VERY BEAUTIFUL.

...

YOU DO THAT, SHERIFF.

I'LL STOP BY AGAIN TOMORROW OR THEREABOUTS.

GAR-DON US.

YOUR EYES WERE PROBABLY PLAYING TRICKS ON YOU.

YEAH, BUT...

I REALLY DID SEE IT, YOU KNOW.

CLOP CLOP

GO 3KM THAT WAY.

THERE'LL BE A PATH WHEN YOU EXIT THE FOREST.

TAKE THAT AN-OTHER 1KM.

WHERE'S THE SHORT-CUT TO THE DANCE?

HE'S NOT VERY SOCIABLE, IS HE?

I'LL BE BACK WHEN I'M FINISHED.

CLOP CLOP

YOU GET HOW THAT WORKS?

—EVEN THOUGH HE'D BE BOUND TO LEAVE ME.

I THINK I'D DO JUST ABOUT ANYTHING FOR HIM, NO MATTER HOW COLD HE WAS TO ME.

BUT ATTRACTIVE MEN HAVE TO BE THAT WAY.

...AND I'LL BE LEAVING THE VILLAGE SOON SO IT'S ALL RIGHT FOR ME...

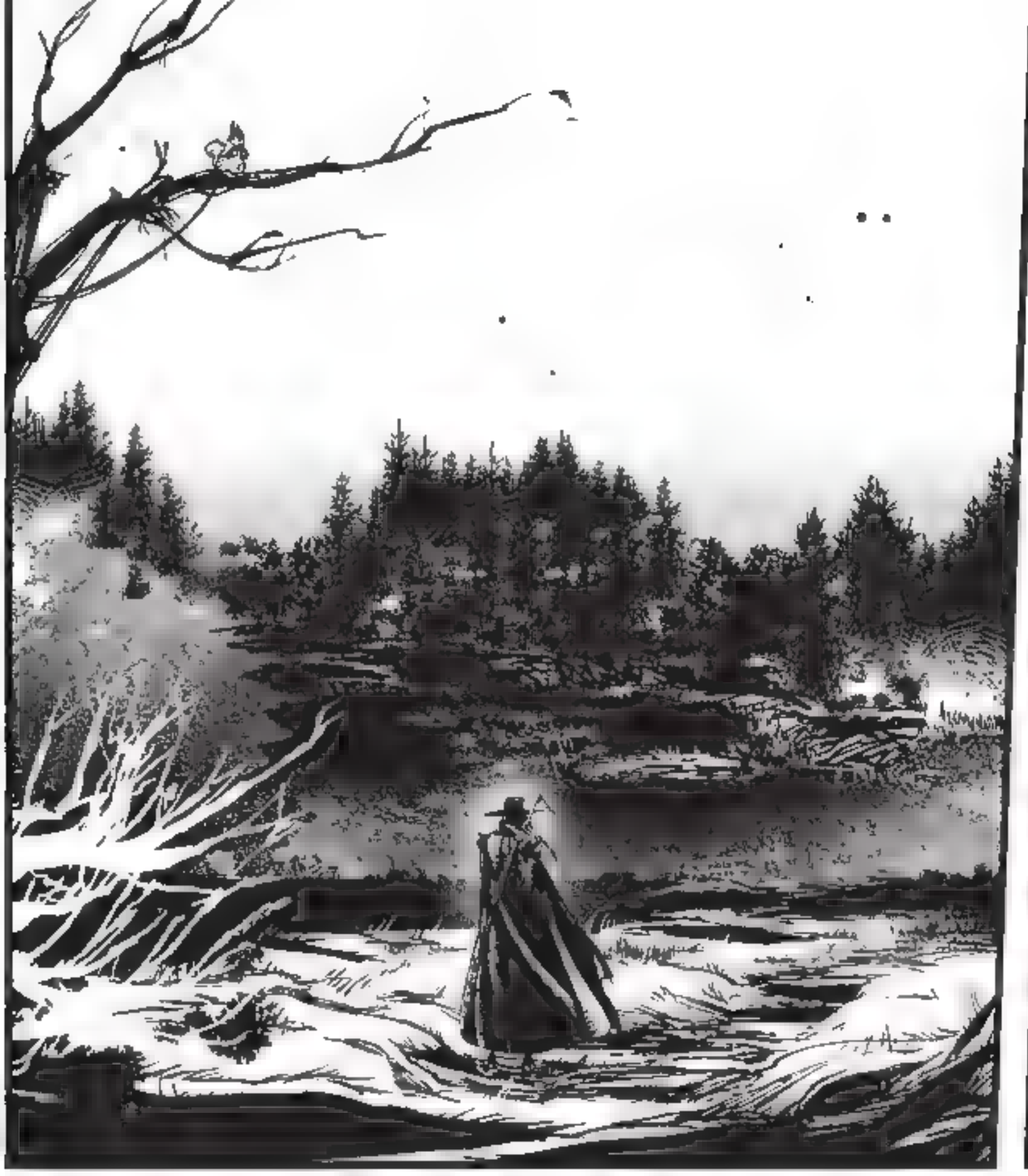
I'M GETTIN' UP THERE IN YEARS...

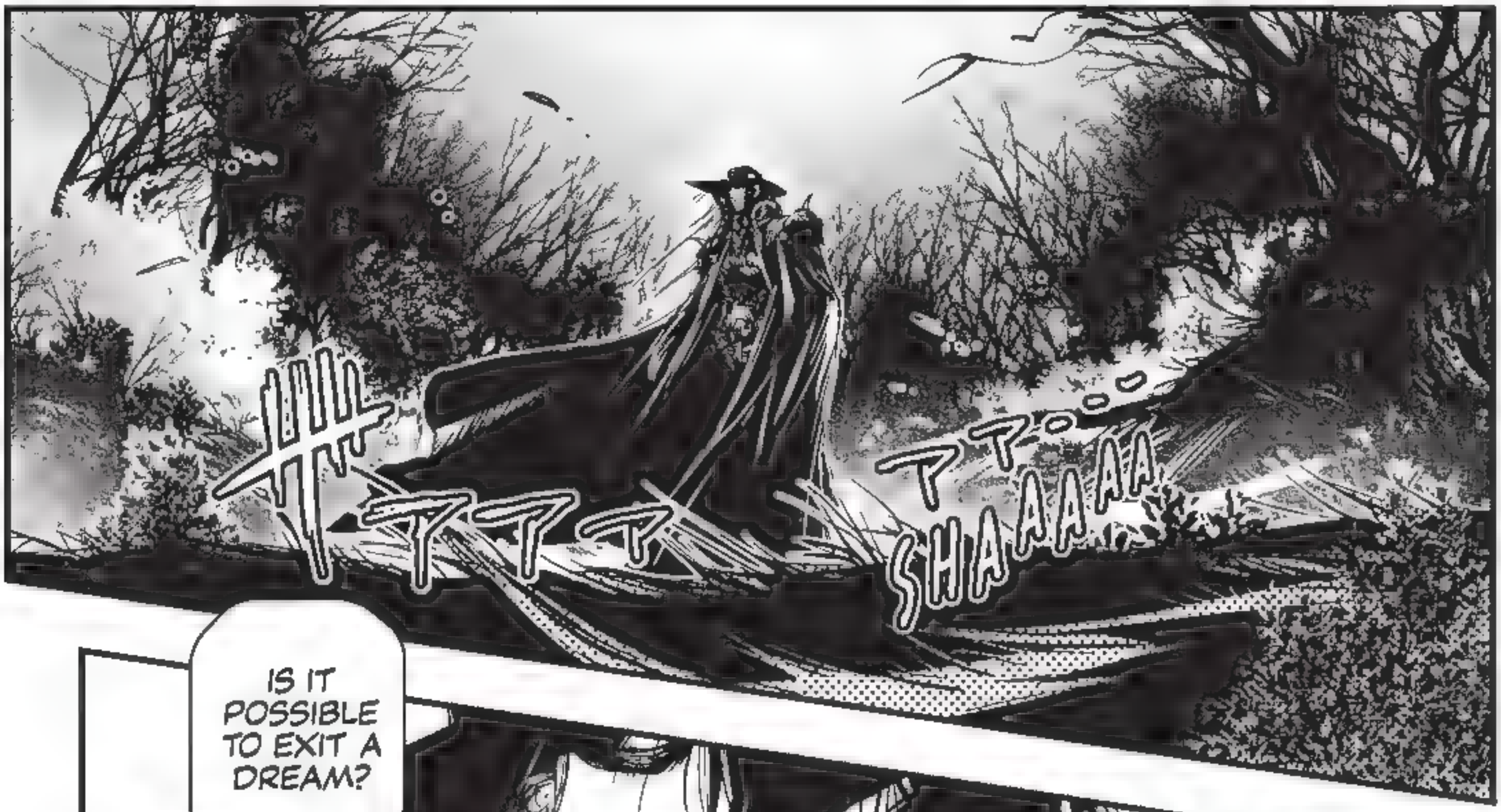
HE'S THE TYPE WHO MAKES THOSE AROUND HIM UNHAPPY, EVEN IF HE DOESN'T MEAN TO.

EVERY-BODY GETS IT.

MAYBE YOU NEVER SHOULD'VE LET HIM INTO TOWN.

BUT IT MUST BE A PAIN FOR YOU FOLKS.




SHAAAAA

IS IT POSSIBLE TO EXIT A DREAM?

DON'T GET SO ANGRY!

NOW GO HOME!

I'M NOT ANGRY!

THEN WE'LL JUST HAVE TO TEST IT.

I DON'T KNOW.

WORKS FOR ME.

SHFF

SHFF

SHFF

SHA
SHA
SHA
SHA
SHA
AGHH!

I JUST GOT HERE.

HOW LONG'VE YOU BEEN HERE?

FLINCH

OH, NO.

YOU SHOULD-N'T FIGHT.

OH, STOP IT.

YOU SOUND LIKE SOME SCHOOL TEACH-ER.

IT DOESN'T SUIT YOU AT ALL.

WIPE

UH...

WERE YOU LISTEN-ING?

I TOLD HIM I'D HAD MULTIPLE DREAMS ABOUT YOU...

AND HE SAID THAT WAS WEIRD SINCE HE'D ONLY HAD ONE.

THAT IRRITATED ME, SO I SAID I'D MET YOU AND TALKED TO YOU.

SIT

IT WASN'T EVEN WORTH FIGHTING OVER.

...

HIS NAME'S KANE.
HE'S THE BOY NEXT DOOR.
HUH? OH, HE'S BACK...
THEN IT TURNED INTO AN ARGU-MENT...
AH, YOUTH.
IS HE A CHILD-HOOD FRIEND?
LOOKS LIKE I ALREADY HAVE A DATE!
AWW, TOO BAD.
AH!
DUMB-ASS!
HEY!

だだっ TMP TMP

GO HOP IN A GRAVE WITH THE NOBILITY!

I HOPE SOME NIGHT CREATURE EATS YOU!

WHY'D YOU COME HERE?

NO REA-SON.

—IT'S CLOSE BY, AND I'VE PLAYED HERE SINCE I WAS A KID.

HE'S JUST WORRIED ABOUT YOU.

HMPH!

WHO *CARES* ABOUT THAT JERK?

DO YOU WISH TO ATTEND THE BALL, AS WELL?

HOW DO YOU KNOW THAT?

APPARENTLY SYBILLE CAME HERE A LOT TOO.

SHIFF

DO YOU KNOW ABOUT FOAM WORMS?

YOU DON'T TALK ABOUT YOURSELF AT ALL, DO YOU?

WHAT IS IT THAT KEEPS SYBILLE ON YOUR MIND?

I HEAR IT HURTS.

THEY SAY SPEAR-CARRYING SPRITES PUT THEM IN YOUR LUNGS SO THEY CAN CONSUME YOUR BREATH.

DO YOU KNOW WHAT HAPPENS WHEN YOU CATCH THOSE CRITTERS?

I WAS HOSPITALIZED FOR TWO YEARS...

THAT IT DOES.

THE PAIN IS PROOF THAT THE DISEASE IS HEALING.

IF YOU CAN ENDURE IT ANOTHER YEAR OR TWO, YOU'LL BE ABLE TO RUN AROUND UNDER THE BLUE SKY AGAIN.

YOU'LL PROBABLY EVEN GET TO KISS BOYS.

EVEN IF TREATMENT IS ON TIME, THE SUFFERING IS STILL HELLISH...

IF YOU AREN'T TREATED SOON ENOUGH, YOU END UP A CORPSE THAT LOOKS FINE ON THE OUTSIDE, BUT IS BURNED UP INSIDE.

YOUR LUNGS HARDEN AND BECOME CHARRED.

I ASKED DOCTOR ALLEN MORE THAN ONCE TO KILL ME.

YOU'LL GET BETTER SOMEDAY.

AND THIS IS WHAT HE SAID...

SHE PROBABLY WON'T WAKE UP FOR THE REST OF HER LIFE!

BUT. THAT'S NOT. TRUE FOR THE GIRL SLEEPING IN THE ROOM NEXT DOOR.

NOW ALL SHE DOES IS SLEEP, NEVER AGING.

THE THINGS YOU'LL GET TO SAVOR ENDED FOR SYBILLE THIRTY YEARS AGO.

SOMEDAY, I'D GET OUT OF THAT BED.

SOME-DAY, I'D BE HEALED.

THAT KEPT GOING THROUGH MY HEAD.

THAT'S HOW I WAS ABLE TO. MAKE IT THROUGH.

WHAT KIND OF A LIFE IS THAT?

I'LL BET THAT DANCE PARTY GOES ALL NIGHT IN HER DREAM.

I HEARD FROM THE SHERIFF, THAT WAS SYBILLE'S DREAM.

ABOUT THE BALL!

HM?

HEY, ABOUT WHAT YOU SAID EARLIER.

THIS VILLAGE IS PEACE-FUL.

DO YOU ENVY HER?

YES.

SWING

YES, BUT I STILL ENVY HER.

MORE SO THAN USUAL, LATELY.

SINCE WHEN, EXACTLY ?

...EVER SINCE— EVER SINCE I DREAMED ABOUT YOU.

.....

...BELLE COLDITE— SEVENTEEN COUNTS OF MURDER.

TRAINED IN DEMON KEMPO... MADDOX HO—TWELVE COUNTS OF MURDER.

HMM... HMM...

ALEXIS PIPER— AT LEAST SEVEN COUNTS OF MURDER; USES AN ELECTRIC WHIP...

THE BIO BROTHERS ...?

IT'S NOT LIKE HE CAN LEAVE THE VILLAGE.

I'LL FIGURE SOME-THING OUT.

IT WON'T BE EASY TO TAKE OUT THAT HUNTER.

THEY'RE THE ONES.

WHAP !!O

CAN YOU GET THEM?

NOT EVEN IN *THIS* WORLD.

!

THAT'S WHY WE'RE IMPROVING THE MACHINE.

I KNOW.

IT WOULD SETTLE MATTERS HERE, IF NOTHING ELSE.

THOUGH I DON'T KNOW IN EXACTLY WHAT MANNER.

AREN'T YOU POINTING THAT AT THE WRONG PERSON?

DO YOU MEAN SYBILLE?

IT'S HARD TO BELIEVE ALL OF IT WAS JUST A SHAM...

I TRULY WANTED TO SPEND THE REST OF MY DAYS HERE.

IT'S A GOOD PLACE.

I WAS BORN IN THIS VILLAGE.

SAME HERE.

SHUT UP.

KI-YI! BLAM!

SPLOT

I CAN'T LET ANY MURDERERS IN, NO MATTER WHAT THE REASON IS.

I WAS BORN IN THIS VILLAGE TOO, AND I SWORE TO BE ITS SHERIFF.

SSSS

THE BIO BRO-THERS, HUH?

TWITCH!

SPLIT

PTUHK

IS IT TRUE, SYBILLE?

WAS WHAT YOU AND I HAD JUST A DREAM?

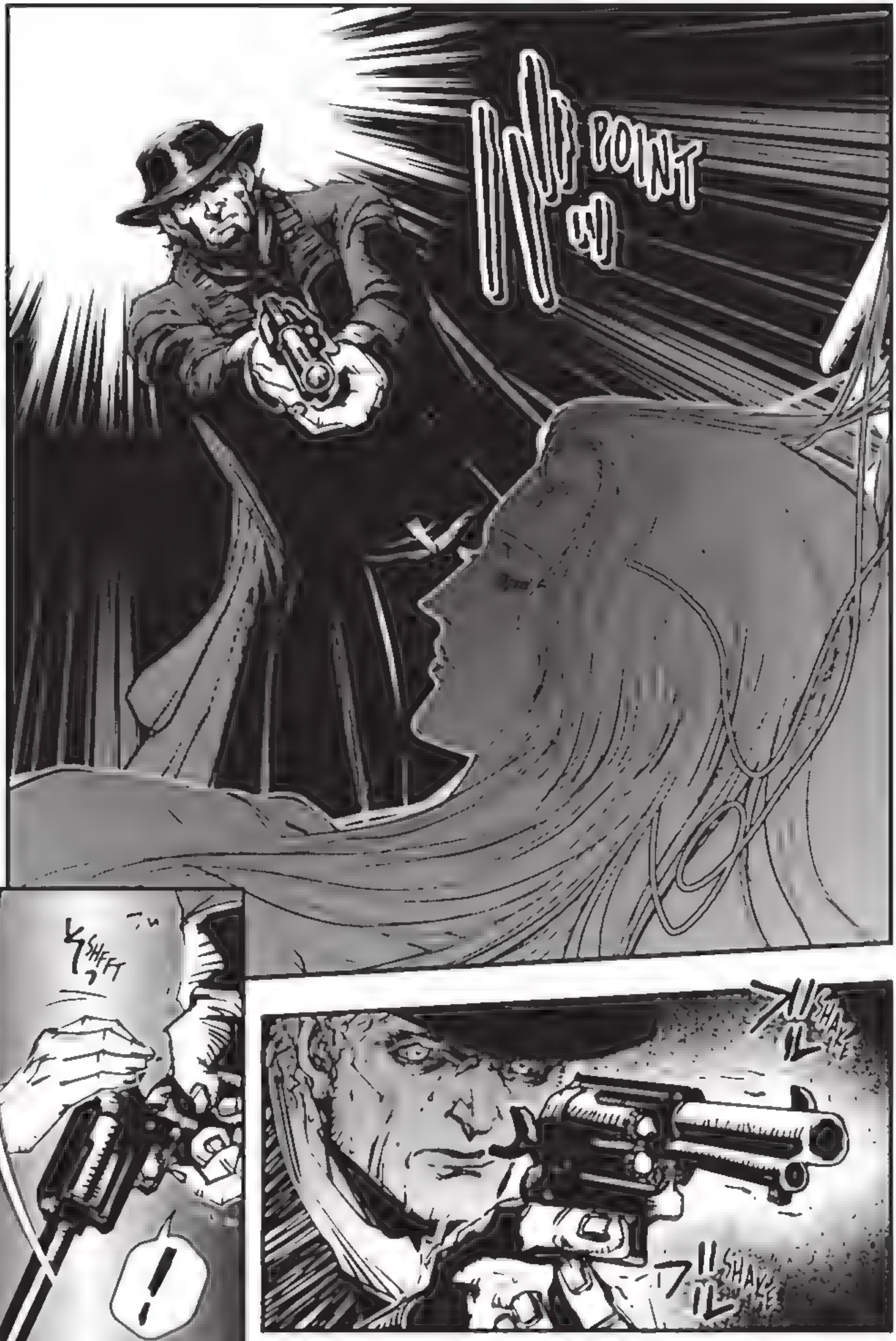
ARE OUR MEMORIES ALL JUST BULLSHIT?

I MEAN, ARE EVEN MY VERY THOUGHTS NOT MY OWN WILL?

IS IT ALL JUST A DREAM...

IS THE FACT THAT I'M HERE—

...THAT THE OTHER YOU IS HAVING...?!


NO POINT
SHIFT
SHIFT
SHIFT

THE SYBILLE WHO'S HERE ISN'T REALLY *HER*.

IT'S ALREADY BEGUN.

IT DOESN'T MATTER WHAT YOU DO NOW.

JUST STOP IT.

AH!!

AI-LING?!

NOT EVEN WHO YOU LOVE.

NOT EVEN YOUR-SELF.

YOU DON'T KNOW A THING.

NO, SHE IS— I *KNOW* SHE IS.

THAT'S A *LIE*.

I... I LOVE *YOU*...

BUT THAT'S JUST BECAUSE SYBILLE MAKES YOU DO IT.

ALL YOU DO IS *TRY* TO LOVE ME.

—I'M VERY HAPPY RIGHT NOW.

IT'S THE SAME REASON WHY I HATE YOU.

DON'T YOU SEE?

YOU'RE WRONG!

OF COURSE, THAT'S SYBILLE'S DOING TOO...

GRIP

GRIP

NO...

AND YOU HATE ME WITH YOUR ENTIRE BEING!

I LOVE YOU WITH ALL MY HEART.

--I'M *ME.*

PLEASE, STOP!

SO WE CAN CON-TINUE TO EXIST...

HELP ME WITH THIS,

AAAH!

CHAK

WHIP!!

THAT IS, IF *THIS* SYBILLE IS JUST A DREAM OF THE OTHER SYBILLE...

MAYBE IT'S JUST AS WELL IF WHAT SYBILLE WANTS IS TO WAKE UP.

BUT WE'LL ALL DISAP-PEAR...

MAYBE SHE'LL WAKE UP IF I KILL THAT DREAM.

SYBILLE!

BLAM!

ドドド

CLOP
CLOP
SHFF
DID YOU SEE THE...
...REAL SYBILLE IN YOUR DREAMS ?
I FIGURED YOU'D BE HERE.

AFTER THAT, I JUST HAD TO PIECE IT ALL TOGETHER.

YEAH.

SO, YOU FINALLY UNDER-STAND NOW?

THE DIRECTOR'S GOING TO BRING IN THE BIO BROTHERS.

EVER HEARD OF THEM?

SINCE YOU AND I VISITED OLD MRS. SHELDON'S PLACE.

I DRANK SOME TEA WITH A BLUE FLOWER PETAL FLOATING IN IT.

HOW LONG... HAVE YOU KNOWN?

HAVEN'T YOU SLEPT ANY?

I DIDN'T DREAM.

DID YOU SEE SYBILLE?

GUESS I WOKE YOU UP, HUH?

THAT'S ALL I CAME TO SAY.

NO.

DOES THAT MEAN THE DREAM YOU HAD IS THE ONE THE SYBILLE IN THIS WORLD IS HAVING?

PROB-ABLY.

...IS SHE THE SAME AS OUR SLEEPING GIRL?

...?

IT'S PROBABLY BECAUSE OF THAT MACHINE THE DIRECTOR WAS USING.

THE BLUE LIGHT AND WHITE DRESS SUIT HER WELL.

THANKS.

...

I DON'T EVEN KNOW WHERE I *CAN* GO... BUT I FIGURE IT'S WORTH A SHOT.

I'M LEAV-ING TOWN.

SYBILLE'S IN THE HOSPITAL BASEMENT.

TAKE CARE OF YOUR-SELF.

WHERE ARE YOU GOING?

SHFF

YOU TOO.

GOOD LUCK.

SHFF

SHFF

THERE AREN'T ANY OTHER OPTIONS.

WELL, ARE YOU GOING TO GO?

THE GIRL, THE SLEEP-BRINGER LOVED, WILL NEVER WAKE AGAIN.

NO MATTER WHAT WE DO, WE CAN'T UNDO THE EFFECTS OF HIS BITE.

JUST PERSUADE HER TO GO ON SLEEPING.

WHY DON'T YOU TRY TALKING TO THE GIRL?

YOU SHOULD TELL THAT TO THE DIRECTOR AND THE SHERIFF AND PUT THEIR MINDS AT EASE.

SO WHAT'LL YOU DO IF THAT HAPPENS?

CLOP CLOP

THE GIRL MIGHT NOT ASK ME TO WAKE HER UP.

CLOP CLOP

HUH, THE WORDS THAT COME OUT OF THAT PRETTY FACE OF YOURS NEVER CEASE TO AMAZE ME.

THAT'S ODD...

THERE'RE NO GUARDS.

CAN I GET OUT OF HERE...?

CLOP CLOP

THE VILLAGE'S EASTERN GATE

!

HOLD IT.

CLOP CLOP

YOU'RE THE BIO BROTHERS ...?

I'M KRUTZ, THE SHERIFF OF THIS VILLAGE.

I'M NOT GOING TO LET YOU ENTER.

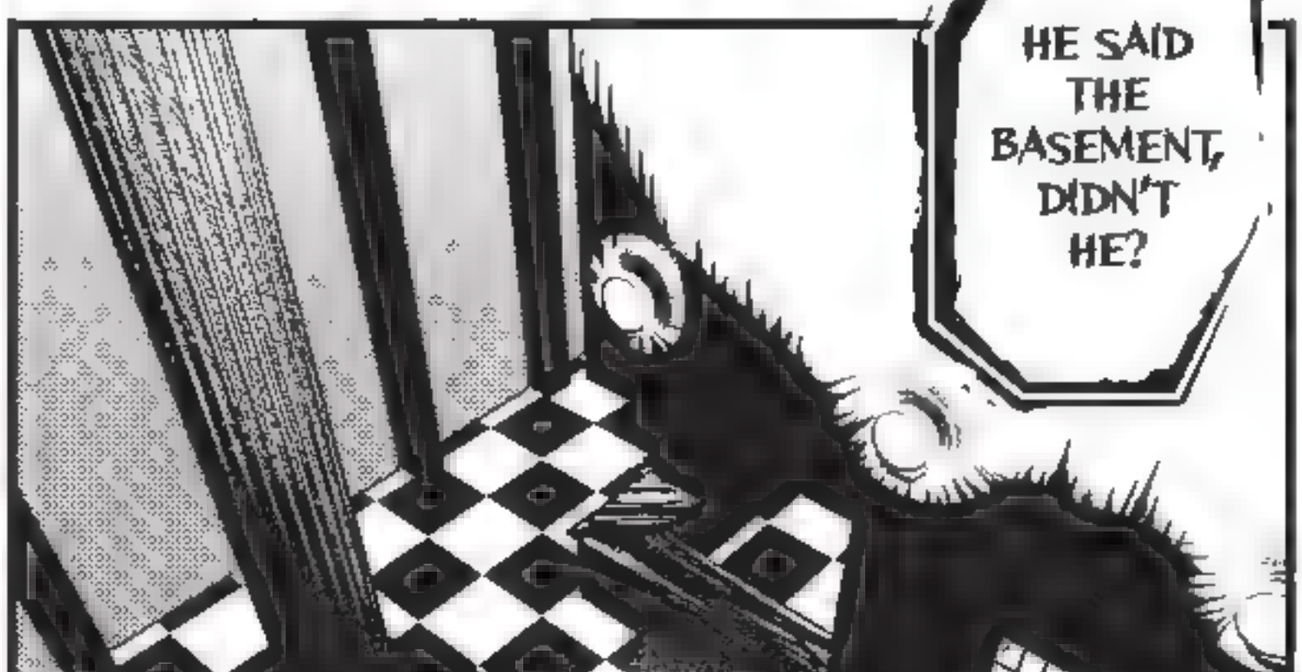
TURN AROUND AND HEAD BACK DOWN THE ROAD.

HRHRHRH LET IT BURN!!

WHOOOSH

THE WEEK BEFORE

2000



IS THAT A MIRROR ?

タタン

ヒュッ

ズバッ

NO, IT'S NOT.

KRITMP
SHING!

CHINNG
LEAP

TAK

TURN

.....

LUNGE

HSHA.A.A

LIFT

TOO BAD FOR YOU.

SHMM

CHOMP!

THUNK!

ZHHMM

VZZT!

ZHHMM

ZHHMM

ZHHMM

ZHMM

KREE

ZHMM

SHFFF

THE NEURAL MANIPULATION'S NOT GOING WELL, AND NOW WE'VE GOT A PROBLEM.

THAT...

...BAS-TARD'S *HERE*.

ドキ

I DON'T KNOW.

WE'LL LEAVE IT IN THIS WORLD'S HANDS.

THEN WHAT DO WE DO?

SHE'S PUTTING UP A TOUGH FIGHT.

SYBILLE'S DREAMS ***MADE*** ALL THIS ORIGINALLY.

CAN IT REALLY BE FREE OF HER?

BUT--

DRIFT

GREE

MORE FOG...

7 CM FWMM

BE CAREFUL.

SSHHFT

IT'S GOT DREAM ENZYMES MIXED IN.

I CAN'T QUITE ANALYZE THE COMPO-SITION.

KREE KREE KREE

ヒュ!

HYNN!

ドゴ GINK!

キィ

KEE

KEE

KEE

ズザザザ

ドゴ FWOHH!

KEEP YOUR GUARD UP.

WE MIGHT NOT SIMPLY VANISH IF WE GET TAKEN OUT

.....

SHIT... UGH, THIS SMOKE...

THIS THING'S... THAT FLOWER PETAL!

IT WORKS BY OSMO-SIS.

YOU DIDN'T BREATHE ANY, DID YOU?!

BLACCCH

CLICH

CLICH

CLICH

1.GRAB

SHLLLP

THACK!

NEEI

...YOU'D BE ROTTING IN A BAG RIGHT NOW.

IF YOU DIDN'T KNOW BETTER THAT THIS WORLD IS A DREAM...

YOUR POWER TODAY...

...IS JUST DOWN-RIGHT AMAZING.

D.

ZZZ

I HAVE TO GO SEE SYBILLE.

I'M THE SAME AI-LING YOU MET!

WAIT!

MOVE ASIDE.

JUMP

I'LL ALWAYS —

IF YOU STAY IN THIS VILLAGE— IN THIS WORLD...

STAY HERE IN THE VILLAGE... OR JUST LEAVE QUIETLY.

TRY TELLING THAT TO HER.

TAK

D...

SSHFT

PLEASE
...
KILL
ME...

BTAM

I'VE BEEN WAITING FOR YOU.

YOU MUST BE D.

GRAW!

BUT THEN, IT LOOKS LIKE YOU COME RIGHT BACK TO LIFE IF YOU BUY IT HERE.

MAYBE YOU'RE GOOD ENOUGH TO KILL US.

LOOKS LIKE WE'RE JUST IN TIME.

CLICK

DUNCAN B.'S THE NAME.

HE'S THE YOUNGER ONE...

THE OLDER BIO BROTHER.

I'M HAROLD B.,

WE'VE HEARD ABOUT YOU.

HHHH

SWISH
SWISH
SWISH

TMP

THUNK

HYNN!

TAK

I CAN'T WAKE HER UP.

NO WONDER OUR ETERNAL SLEEPING BEAUTY SOUGHT YOUR AID.

I'M AGHAST AT HOW QUICKLY YOU BEAT THEM...

GIVE *THIS* SYBILLE BACK HER DREAM.

I JUST WANT TO KNOW WHAT I'M SUPPOSED TO DO.

REACH

WILL YOU KILL ME IF I REFUSE?

ALTHOUGH THE SHERIFF ALREADY KILLED ME ONCE...

I'M STILL AFRAID TO DIE, EVEN IF THIS *IS* A DREAM.

TOO BAD FOR YOU.

SINK

MY BROTHER'S ALIVE AND WELL, TOO.

AND I'M NOT THE ONLY ONE.

SEE HOW IT WORKS?

...CALLED BIO-TECH-NOLOGY.

WE'RE PROD-UCTS...

...OF SOME ANCIENT SCIENCE ...

YOU'RE FIN-ISHED, HUNTER!

DOPPEL-GANGERS, EH?

THAT'S HOW HE CONFUSES HIS OPPONENTS.

YOU...

HLOP

?!

YOU'RE NOT JUST SOME ORDINARY DHAMPIR... ARE YOU?

THE SEVERED PARTS AREN'T RECON-NECTING...?!

THAT'S WEIRD...

?!

SHNK!

HLYANK

WHOM

TAKE THIS, HUNTER !!

DAMN IT!

WHOM

YOUR DEATH IN THIS WORLD WILL MEAN YOUR *DEATH* IN *REALITY!*

GRAW!

CRASH!

THUD

DUM DUM

OH NO!

WRRR

AH!

THAT WASN'T MY DOING, JUST FOR THE RECORD.

BUT WHERE ARE WE...?

IS THIS SYBILLE'S DREAM?

—OR SOME-PLACE ELSE ...?

PLEASE KILL ME.

WHAT IS IT YOU WANT?

IT'S ABOUT TIME YOU TOLD ME YOUR REQUEST.

THIS WAS YOUR WISH.

THIS NIGHT WILL NEVER END.

WHY NOT JUST GO ON DANCING HERE?

HE KNEW THAT.

WHEN HE BIT YOU.

IT'S BOTH NOBILITY AND HUMANS FROM THE VILLAGE DANCING HERE...

PLEASE, KILL ME.

THIS WORLD ...

IT WILL ALL DISAPPEAR IF YOU DIE—

EVERYONE YOU'VE MADE,

AND EVERYTHING YOU'VE DREAMED.

KILL ME!

THAT'S WHY I SUMMONED YOU HERE.

OR, KILL ME BEFORE YOU DO.

DON'T GO.

SO, I'LL BE KILLED IF I DON'T KILL YOU?

KRRRN

IF YOU WANT TO DIE, YOU'D BETTER TRY TO KILL ME FIRST.

DON'T BOTHER WITH THREATS.

IF I DID THAT...

...IF I DID *THAT* ...

PLEASE ...

DON'T GO.

TAK

WHAT A CRUEL THING TO SAY.

BUT I KNOW THAT'S THE REAL YOU.

HOH HOH HOH.

HNNA

FADE

?!

WHAT THE ...?

WHAT— AGAIN ...?

DID THAT MACHINE DO THIS?

IT'S *NEVER* A DULL MOMENT AROUND HERE...

EVIL HRH HRH HRH

SHUNK!!

HYNN!

CHING!

I DON'T STAND MUCH OF A CHANCE ...

...COMIN' AT YOU HEAD ON.

IT'S JUST LIKE I THOUGHT.

...I'LL HAVE TO COME AT YOU FROM EVERY WHICH WAY.

THAT'S WHY...

CHIFF

WE'RE ALL THE REAL DEAL, JUST SO YOU KNOW.

A HUNDRED OF ME MEANS I CAN STAKE YOU A HUNDRED TIMES OVER.

ZHAMMM

SHUU

SHUU

STAB

STAB

STAB

VNNN

VNNN

SHAAAA

WAOOMM!

IS THAT ALL OF THEM?

FH CHI'NG!

GRAHH ?!

SHAP!

DON'T YOU... THINK YOU'RE SAFE, NOW.

THIS AIN'T...

THAT'S IMPOS-SIBLE!

...WORLD.

WHUMP!

...YOUR...

FWIP

YORRRN SSS...

TAK

ビシッ

I NO LONGER ...

...HAVE CONTROL OVER MYSELF.

WELL,

IT'S FINALLY COME DOWN TO THIS.

TOK

TOK

THIS IS A STAKE-FIRING GUN.

I HEAR THEY EVEN WORK ON DHAMPIRS.

I CAN'T MISS YOU WITH THIS GUN, AND I WON'T.

IF YOU'VE BECOME NOBILITY, HOW DO YOU INTEND TO DIE?

I'LL APOLOGIZE TO SYBILLE IN THE AFTERLIFE.

—BUT WHAT THE HELL.

I STILL DON'T KNOW WHETHER I SHOULD PROTECT THIS WORLD OR NOT...

LOOKS LIKE THE WORLD YOU'RE TRYING TO PROTECT ISN'T ALL FUN AND GAMES.

SYBILLE WILL CONTINUE TO SLEEP, AND YOUR WIFE WILL KEEP WAITING FOR YOU TO COME HOME...

THUMP!

HYN!

HYN!

WASH!

Ka-Shing!

Ka-Shing!

Boosh

DMP

DMP

SNATCH

CLANK!

THE END

IF THEY CHANGE ME AGAIN...

...WILL THE CHANGE TAKE, D?

I DON'T KNOW.

I THINK IT WAS A NAME.

WHAT'D HE SAY?

...

WAS IT "AI-LING", OR "SYBILLE" ?

I DON'T WANT TO GET BACK UP...

EITHER WAY...

...YOU TAKE CARE.

...

HMH...

HI

SHEF
DON'T WAKE HER UP.
DON'T DO IT.
OHHHH
SHEF

FWOMM
HYNN!
TINK
THN
THN
THN

I STILL...

GRRN!!!

...NEED *YOU* TO KILL *ME.*

I WON'T LET THEM KILL YOU.

HYNN

POP

POP

POP

POP

FWEE

THAT'S TOO MANY!

FLESHM

SHM

SHM

SHM

YOU CAN'T AVOID THEM ALL!

CHAK

T'-SHM

SHNK

CHING

THNK

THNK

THNK

THNK

WELL?

I THOUGHT THE MAN NAMED D ALWAYS KILLS THOSE WHO BEAR THEIR FANGS AT HIM.

NOW DO YOU FEEL LIKE KILLING ME?

SHUU

PLEASE— *KILL ME.*

ドクン

ドクン

DON'T ...

ヒュオオオ

ヒュオオオ

ヒュオオオ

THWP

FLING

HYNN

SHMM

...?!

...

CHNK

HH-H-H>!

JEERK!

THUD

DO YOU STILL WANT TO DIE?

YES.

YOU WERE ONE POSSIBILITY.

IN THIS VILLAGE, THIS WORLD, HUMANS AND THE NOBILITY COULD LIVE IN MUTUAL UNDER-STANDING.

THAT WAS YOUR ABILITY.

A CERTAIN MAN CHOSE TO ENTRUST YOU WITH HIS HOPES.

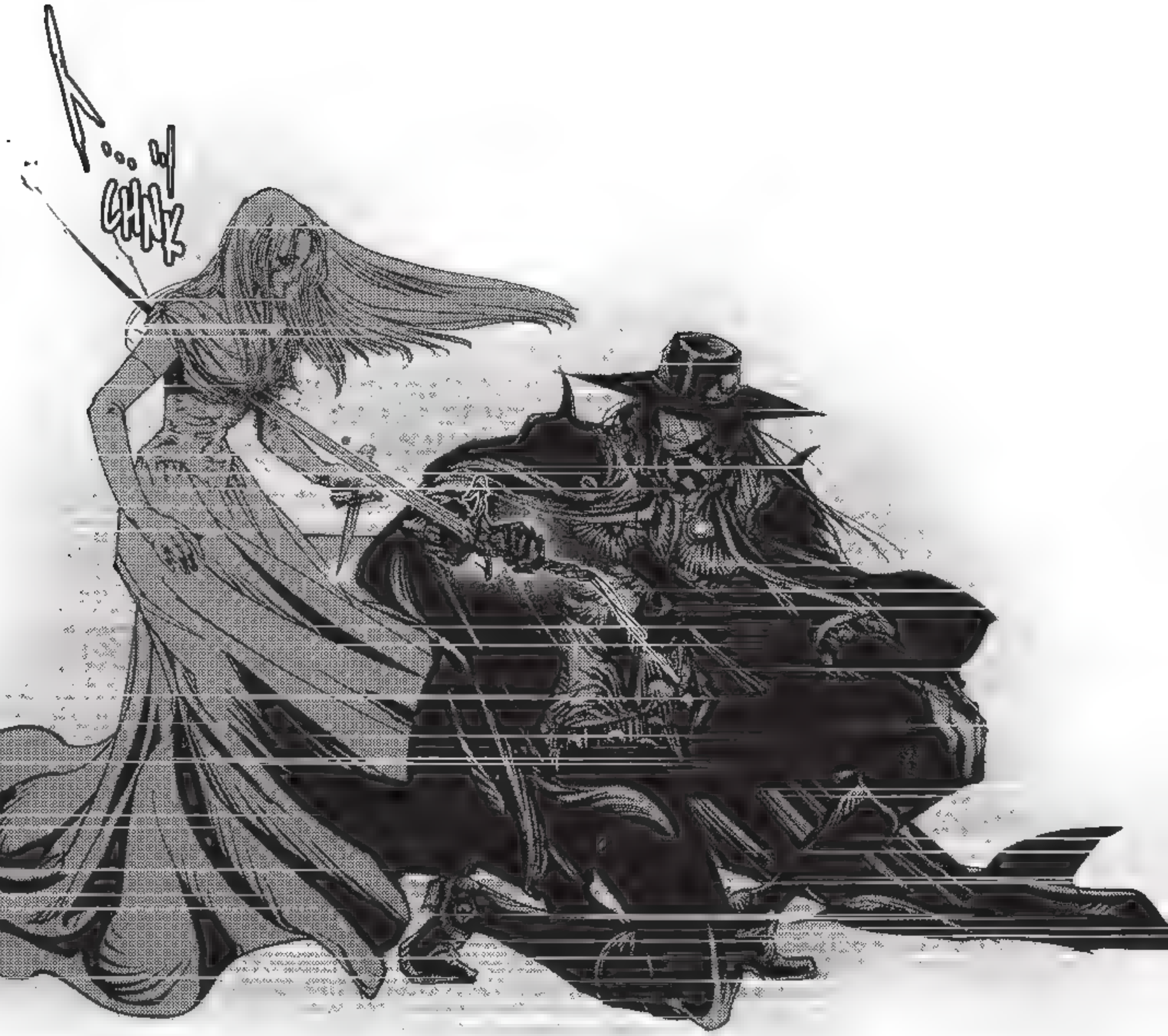
IT MEANS I HAVE TO KEEP SLEEPING AND DREAMING— FOREVER.

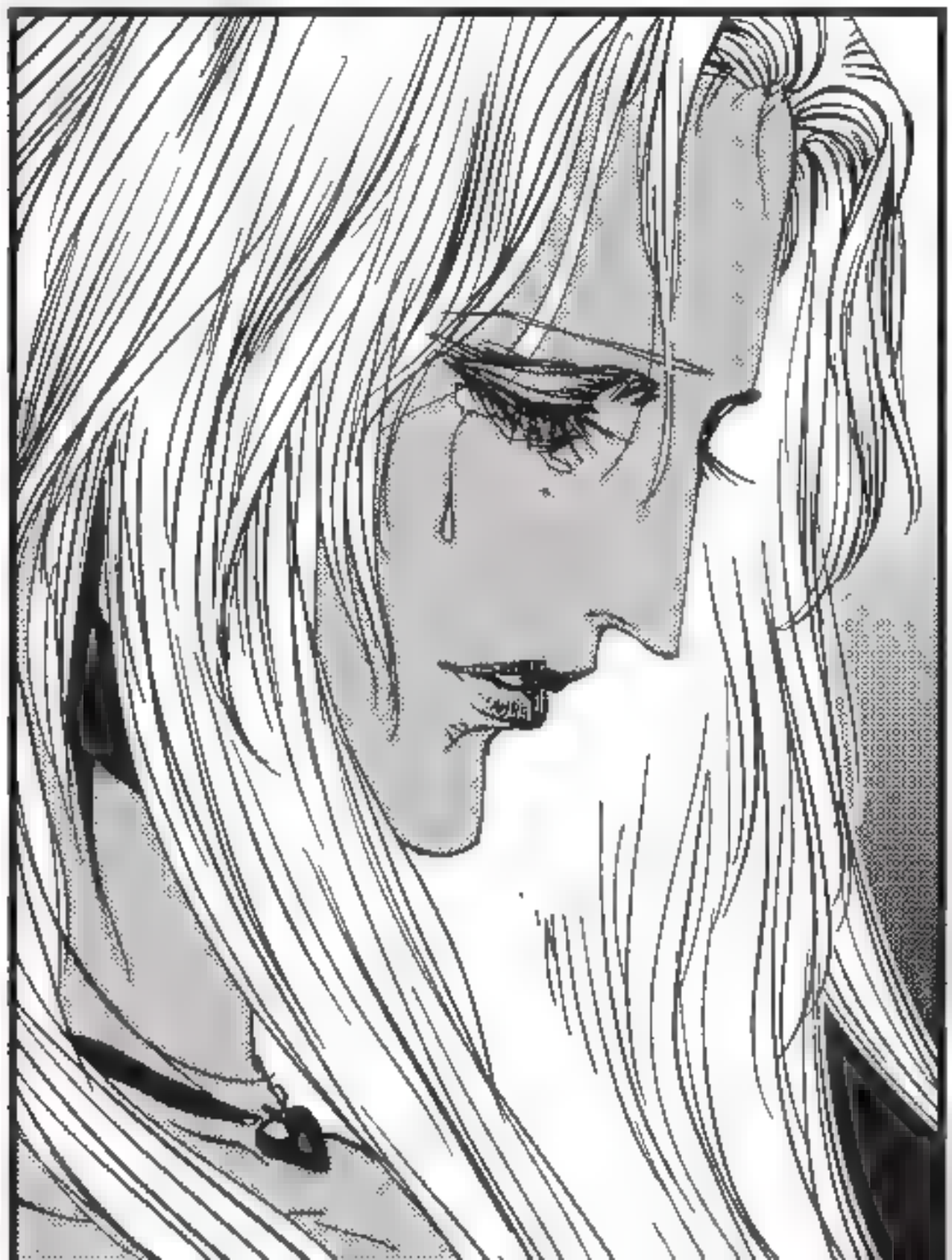
I WON'T KNOW JOY, SORROW, OR EVEN PAIN...

THAT'S A MAGNIFICENT THING, BUT IT'S PAINFUL FOR ME.

O...

AWAKE!!


...by
CHINK



...SYBILLE MUST HAVE BEEN LIVING IN THIS WORLD AS NAN...

I GUESS—

THAT ONE TIME WE SAW SYBILLE... SHE WAS WEARING THE SAME CLOTHES AS HER.

THAT WAS SURE ONE STRANGE DREAM.

444... CHIRP CHIRP

.....

SHE'S BEEN HERE THIRTY YEARS.

WELL, NOW WE KNOW.

THERE'S A STAB WOUND ON HER CHEST...

THIS'S THE REAL HER...

FORGIVE US, SYBILLE.

ZHAAA

HHHAAAAAAA

ISN'T THERE SUPPOSED TO BE A VILLAGE AROUND HERE?

CLATA

OH, HEY, HAND-SOME!

CLATA

CLATA

HEY, YOU!

HEY, WHAT'RE *YOU* LOOKING AT?

BUT THAT DREAM I HAD LAST NIGHT JUST SEEMED SO *VIVID*...

WELL, MAYBE IT'S JUST MY IMAGINA-TION...

HMMM

STILL, THOUGH ...

I MAY NOT LOOK IT, BUT I'M WELL KNOWN IN THESE PARTS AS "JACK-OF-ALL-TRADES MAGGUE."

THEN DON'T GIVE ME FUNNY LOOKS LIKE THAT.

NO-THING.

HAVEN'T WE MET SOMEWHERE BEFORE?

COME TO THINK OF IT...

SHFF

NO, WE HAVEN'T.

I'D REMEMBER IF I EVER LAID EYES ON A MAN AS ***GORGEOUS*** AS YOU.

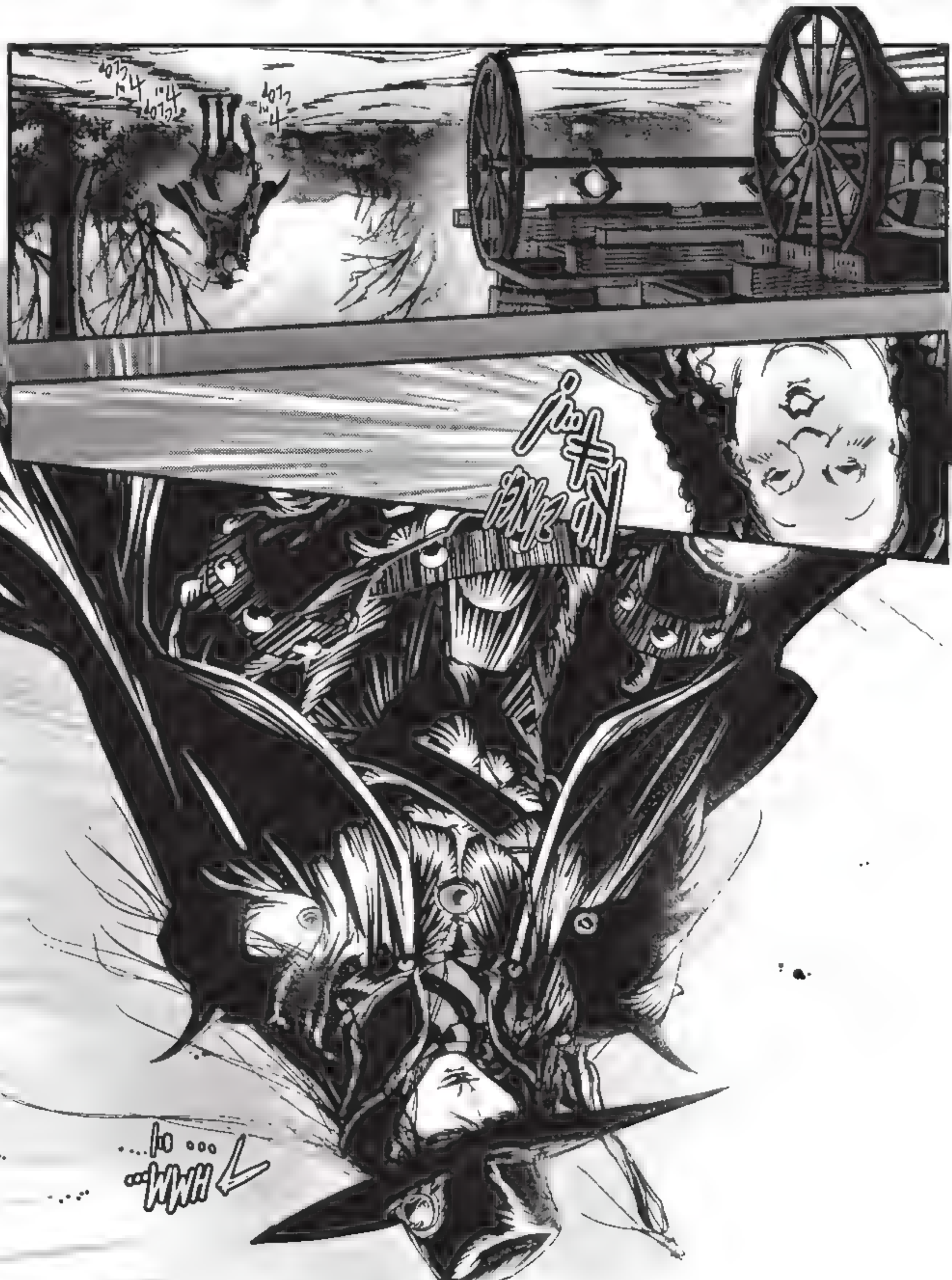
AND YET, I STILL FEEL LIKE...

YOU'RE RIGHT.

CLOP

CLOP

BLUSHH


...to ...
...WWH

On a desolate no-man's land...

...A rescue mission to free an imprisoned girl, has gone bad...

"People finder", Granny Viper, mistakenly recruits the help of a shady mercenary escort– but is it too late?

Can she turn to D to reach them in time–all the while crossing treacherous terrain and battling all enemies on the way?

HIDEYUKI KIKUCHI'S

Vampire Hunter D

Volume 6

2011

www.vampire-d.com

AFTERWORD 5

TRUE STORY?!

HOW THE VHD MANGA IS PRODUCED!

THIS IS HOW I GO ABOUT IT.

I HAVEN'T RUN OUT OF AFTERWORD MATERIAL, HONEST...

1 READING THE ORIGINAL NOVEL

HMM HMM

IT'S SURPRISING, HOW MUCH I TEND TO FORGET.

I'VE, OF COURSE, READ IT MULTIPLE TIMES AT THIS POINT, BUT I READ IT AGAIN WITH SETTINGS AND CHARACTERS IN MIND. (AND I TAKE NOTES.)

2 RESTRUCTURING

I HAVE TO THINK ABOUT THINGS LIKE PAGE COUNT, SO I RESTRUCTURE IT AS A SHORTER STORY. DIALOGUE AND THE SEQUENCE OF EVENTS GET SHIFTED AROUND, TOO.

IT'S MY PREROGATIVE TO TRY TO KEEP MY VERSION AS CLOSE TO THE ORIGINAL AS POSSIBLE. SO THERE.

STEAM

MUMBLE...

A WHOLE LOT GOES THROUGH MY MIND DURING THIS STEP.

IT'S ALL ANALOG, UP TO THIS POINT.

3 THE SCRIPT

I COMPOSE A SCRIPT WITH DIALOGUE AND STAGE DIRECTIONS, KEEPING IN MIND WHAT'S NEEDED IN EACH PANEL.

TAK TAK

IT GOES THROUGH AT LEAST THREE REVISIONS.

4 DETERMINING PAGE COUNT

THIS IS RATHER IMPORTANT. HERE, I PROJECT A ROUGH PAGE COUNT BASED ON THE SCRIPT. IF IT'S TOO HIGH, I REDUCE IT (CRY), REWORKING THE SCRIPT SO IT DOESN'T END UP AWKWARD.

SPIN SPIN SPIN

ROUGH SKETCHES

5 STORYBOARDING

THIS IS ALSO CALLED THE "NAME" STEP. I DO A ROUGH SKETCH OF THE BOOK, SO I CAN ESTABLISH PANEL LAYOUT, DIALOGUE / BALLOONS, AND CHARACTERS / BACKGROUND LAYOUT.

I DRAW TWO PAGES AT A TIME AT LOW RESOLUTION USING A TABLET (IN PHOTOSHOP).

THIS IS ALSO WHEN I CREATE THE MAIN CHARACTER CHART.

6 SUBMISSION (AND CHECK)

THE STORYBOARDS AND CHARACTER CHART GET SUBMITTED TO DIGITAL MANGA, THE AMERICAN PUBLISHER. (IT'S DATA, SO I EMAIL IT.) AT THE SAME TIME, I SEND PRINTOUTS TO MR. KIKUCHI.

TYPICALLY, I GET THE OKAY AT THIS POINT, AND THEN IT'S...

GO!

COME ON, IT'S TIME TO START DRAWING!

THINGS WILL END UP GETTING CHANGED AGAIN BEFORE THE END...

WHEN IT WAS DECIDED I'D DRAW THE D MANGA, HE SAID:

"YOU CAN DRAW IT ANY WAY YOU LIKE."

JUST DON'T CHANGE D'S CHARACTER.

SO THAT'S EXACTLY WHAT I DO (LAUGH). I GUESS IT'S MORE LIKE I'M REPORTING TO MR. KIKUCHI, RATHER THAN GETTING HIM TO CHECK THINGS.

7 PANEL BORDERS • BUBBLES • DIALOGUE

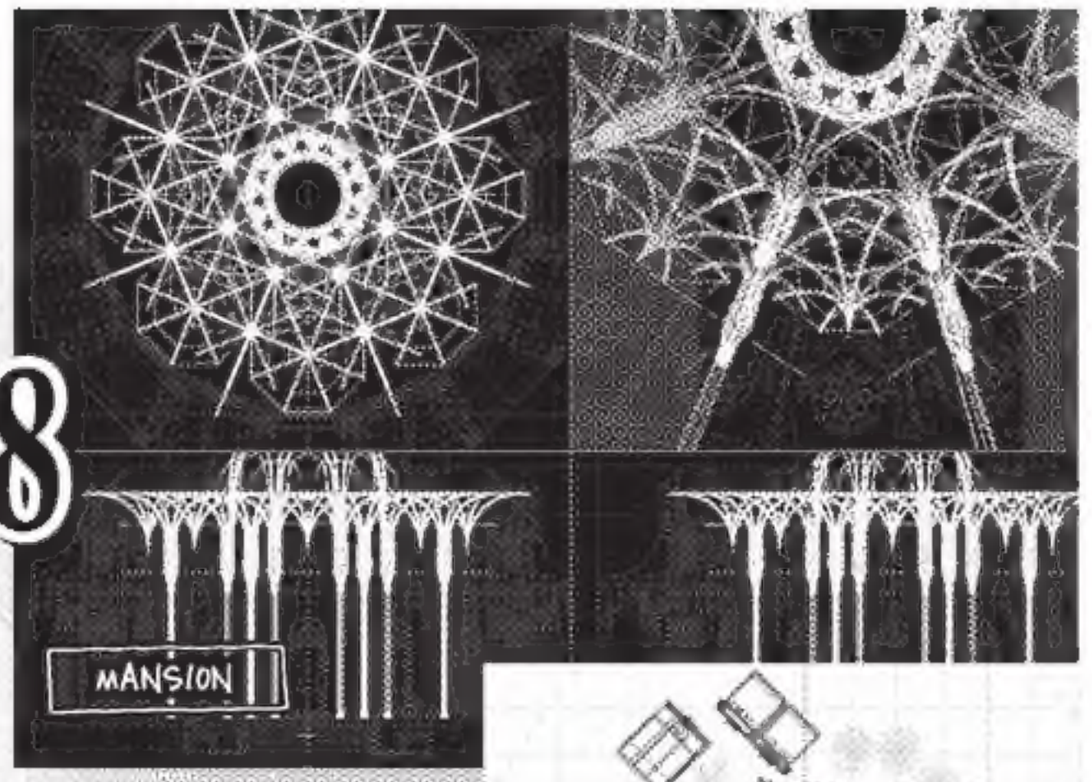
I SET THESE UP IN ILLUSTRATOR. IT ALL GETS DIVIDED INTO LAYERS, AND THEN IMPORTED INTO PHOTOSHOP.

IT'S JUST HOW I'M USED TO DOING IT.

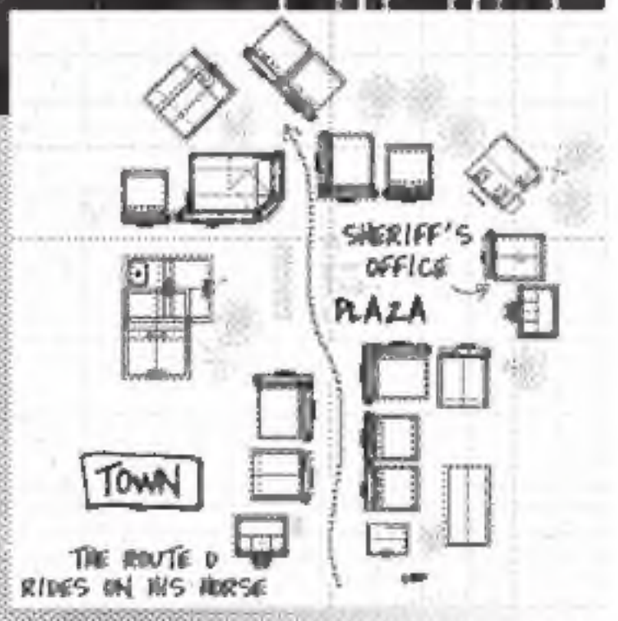
8 <SHADING> 3D PRODUCTION

WIDE-ANGLE CAMERA AND DISTANCE SHOTS ARE A PAIN...

I PRODUCE BUILDINGS AND VARIOUS SMALL OBJECTS IN 3D. USING THE STORYBOARDS FOR REFERENCE, I DECIDE ON ANGLES, THEN RENDER IT ALL. THIS IS PHOTOSHOP, SO I DO SOME MANUAL TOUCH-UP SO IT WON'T CLASH WITH THE CHARACTERS.



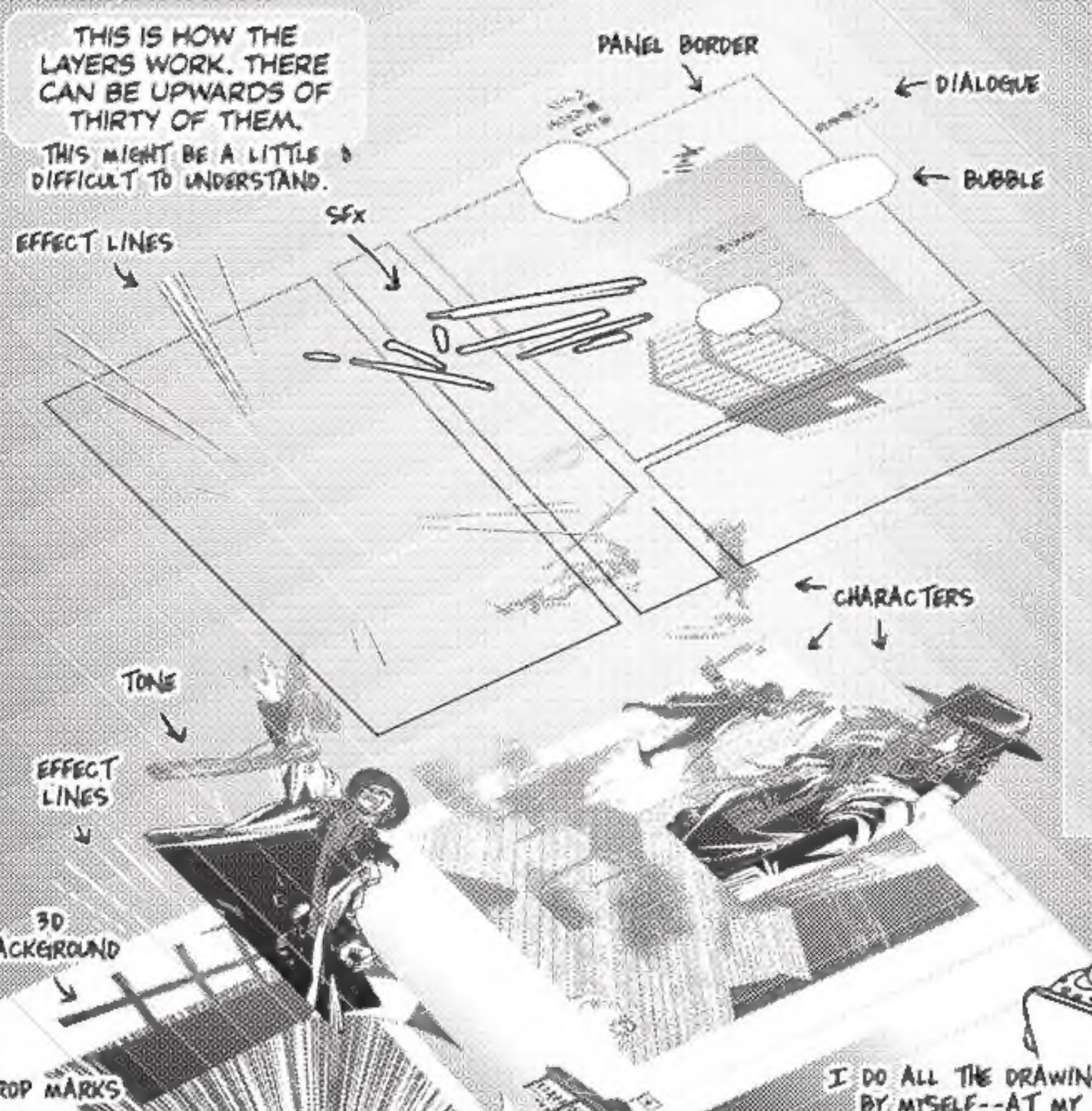
I USUALLY MAKE IT FULL SIZE AND THEN REGRET IT LATER...



THE 3D PART IS DONE BEFORE INKING. IF I WERE TO INK FIRST, GETTING THE 3D TO MATCH UP WITH IT WOULD GET HAIRY.

THIS IS HOW THE LAYERS WORK. THERE CAN BE UPWARDS OF THIRTY OF THEM.

THIS MIGHT BE A LITTLE DIFFICULT TO UNDERSTAND.



9 INKING

INKING IS DONE IN PAINTER. I DRAW QUICKLY WITH A PEN TOOL THAT'S CUSTOMIZED THE WAY I LIKE IT. MY ROUGH SKETCHING IS DONE IN A SEPARATE LAYER.

I DO ALL THE DRAWING BY MYSELF--AT MY DESK...WHICH SOUNDS GOOD AND ALL, BUT I ALSO SPEND A LOT OF TIME SPACING OUT.

I CAN REDO IT ANY NUMBER OF TIMES, AND IT'S NICE THAT THERE'S NO BITS OF ERASER TO DEAL WITH.

10 TOUCHUP

AT THIS POINT, THE LINE DRAWINGS ARE DIGITAL.

SINCE IT'S DIGITAL, IT'S EASY TO ENLARGE OR REDUCE. JUST WATCH OUT FOR BLURRING.

DIGITAL

THIS IS DONE IN PHOTOSHOP. AS THERE ARE MULTIPLE LAYERS, THE CHARACTERS AND WHATNOT ARE ALL TREATED AS CLIPPINGS. I USE A BRUSH TO SHADE OFF THE GREY PARTS AND TONE, AND INSERT EFFECT LINES WITH A PLUG-IN. THE SOUND EFFECTS ARE ALSO ADDED HERE.

IT'S NICE NOT HAVING TO PAY FOR PHYSICAL BRUSHES OR TONE.

THE PLUG-IN I USE ONLY WORKS WITH OLD VERSIONS, SO THE PHOTOSHOP I USE IS 5.5...

11 IMAGE CHECK

I GET EVERYTHING THAT'S COMPLETE TOGETHER AND SEND IT TO DMP TO BE CHECKED. (IT'S VIA EMAIL, SO THE RESOLUTION HAS TO BE DROPPED).

THIS HAPPENS ONCE EVERY 1-2 WEEKS, SO I SORT OF HAVE WEEKLY DEADLINES.

I ALSO SEND IT TO MR. KIKUCHI.

HE TELLS ME HIS THOUGHTS OVER EMAIL, AND IT HELPS MOTIVATE ME (SMILE).

NO GOOD

I REDRAW WHEN CORRECTIONS ARE NECESSARY, THEN RESUBMIT IT FOR CHECKING.

- IT'S TOO ROUGH.
- IT'S HARD TO UNDERSTAND WHAT'S HAPPENING.

AHH

12 DATA CONVERSION

OKAY

EVEN IF IT'S OK'ED, SOMETIMES I SPOT STUFF I DIDN'T NOTICE AND I END UP FIXING IT ANYWAY...

LIKE STUFF STICKING OUT, OR PLACES WHERE I FORGOT SCREENTONE.

THE DIALOGUE AND SFX ARE LEFT IN THEIR OWN LAYER (FOR TRANSLATION PURPOSES), AND THE REST IS COMBINED AND DIGITIZED. (THE GREY PARTS ARE HALFTONED.) I WORK AT 400DPI, AND AT THE END IT'S CONVERTED TO 600DPI.

(IT HAS TO DO WITH MY COMPUTER'S POWER...)

THE → RESOLUTION'S ON THE LOW SIDE, BUT THERE'S NO PROBLEM REDUCING FROM B4 SIZE TO A5/B6 (COMIC SIZE)!!

13 DELIVERY

WE DOWNLOAD USING DATA TRANSMISSION SERVICES AND OUR OWN SERVERS.

I BREATHE A SIGH OF RELIEF HERE.

THE MANUSCRIPT IS IN JAPANESE.

IT'S DELIVERED AS DATA.

EXTRAS

DON'T FORGET THE AFTERWORD, BONUS PICS, COLOR FRONTISPIECE, AND THE COVER ILLUSTRATION FOR THE FOLLOWING VOLUME!

IT NEVER ENDS!

14 EDITORIAL

THE EDITORIAL STAFF DO THINGS LIKE TRANSLATION, LETTERING, AND DESIGN WORK. PROMOTION'S IMPORTANT TOO!

THEY ALSO TAKE CARE OF THE OFFICIAL WEBSITE.

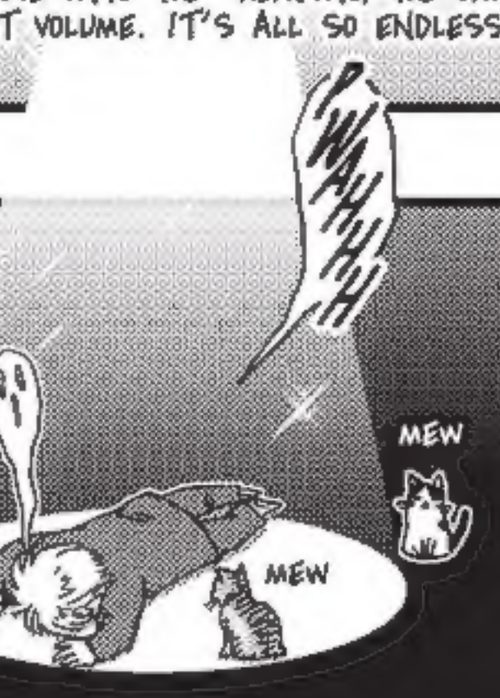
※ALL VERSIONS ASIDE FROM THE ENGLISH (EVEN THE JAPANESE ONE) HAVE THEIR OWN COUNTRY'S EDITORIAL SCHEDULES. THANKS!

THE JAPANESE EDITION IS THE ONLY ONE THAT USES A DIFFERENT COVER ILLUSTRATION.

15 THEN THE BOOK ARRIVES IN YOUR HANDS.

THIS HAPPENS ABOUT 4-6 MONTHS(?) AFTER DELIVERY.

ONCE I'M DONE DRAWING, I MOVE INTO THE "READING THE ORIGINAL NOVEL" PHASE FOR THE NEXT VOLUME. IT'S ALL SO ENDLESS.



AND SURE ENOUGH...I'M BEHIND SCHEDULE AGAIN THIS TIME. (CRY)

THANK YOU TO ALL THE DMP STAFF FOR WAITING SO PATIENTLY. I'D ALSO LIKE TO SAY THANKS TO MR. KIKUCHI FOR ENCOURAGING ME. AND PLEASE LET ME SAY THANKS AS WELL TO ALL YOU READERS WHO PICKED UP THIS BOOK.

THUS I DO OWE IT TO ALL TO YOU FOR ME BEING ABLE TO DRAW D. THANK YOU SO MUCH. I HOPE YOU KEEP READING MY WORK THAT'S YET TO COME.

LIKE IT? BUY IT!

LOVAG